AUG. 15

VOGUE

ANNOUNCING:
FIRST AUTUMN FASHIONS

The News is in the Shape



RETAIL
TRADE
EDITION

LEATHER: NEW IDEAS

JERSEY: NEW STAR

50 CENTS

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DISCRIMINATING PEOPLE PREFER HERBERT TAREYTON



MISS DOROTHEA McGILL SCOTT, attractive young member of Richmond, Virginia, society, at The Homestead. Discriminating in her choice of cigarettes, Miss Scott says: "Like so many of my friends, I prefer Herbert Tareyton's cork tip, extra length and mild tobacco."

Discriminating people prefer Herbert Tareyton. They appreciate the kind of smoking that only fine tobacco and a genuine cork tip can give. The cork tip doesn't stick to the lips . . . it's clean and firm. And discriminating people prefer Herbert Tareyton because their modern size not only means a longer, cooler smoke, but that extra measure of fine tobacco makes Herbert Tareyton today's most unusual cigarette value.

THERE'S SOMETHING ABOUT THEM YOU'LL LIKE

Copr., The American Tobacco Company

HOW TO USE THIS ISSUE: VOGUE

August 15th Trade Edition

Plan window displays and newspaper advertisements with "The News Is In The Shape" as the fashion theme.

"THE NEW LINE"
Shaped dresses (*pages 65-71*)
Shaped suit
Shaped coat

"ANNOUNCING: FIRST AUTUMN FASHIONS"
News in fabric and colour—"The Span of Browns" (*pages 72-75*)
The important fit of jersey in dresses and suits (*pages 76-81*)
Back-of-the-head hats (*pages 82-83*)
Three coats in 1953 shapes (*pages 84-85*)

"COMING IN BY WAY OF LEATHER" (*pages 90-97*)
A full-length black coat (*page 90*)
New shapes for belts (*page 91*)
Longer daytime glove; lined, tinted glove (*pages 92-93*)
Gleaming bronze shoes (*page 94*)
Black suède opera pumps with an auburn velvet coat (*page 95*)
Built-up leather heels in opera pumps, walking shoes (*page 96*)
New details for the polished opera pump (*page 97*)
Fresh decorating ideas (*pages 112-113*)

MORE FASHION NEWS: (*pages 98-132*)
City-country tweed suit, tweed dresses (*pages 98-99*)
Three-piece suits—tweeds with jersey blouses (*pages 100-101*)
Dark cottons for little girls (*pages 106-109*)
Black and grey for the two-coat two-suit wardrobe (*pages 110-111*)
Tweed suit; three-quarter length coat and skirt (*pages 120-121*)
Clothes "for the woman who likes her age" (*pages 122-123*)
Patterns that are Paris copies (*pages 124-125*)
Clothes for the man in college (*pages 126-127*)
Shirtdresses for the Young Nillionaire (*pages 128-131*)
Tweeded shirtdress: news in Orlon-and-wool (*page 132*)

In advertising, displays,

and sales training

QUOTE VOGUE AND SELL

your merchandise with the

authority of

AUGUST 15 VOGUE

fashion points

See "Vogue Says"
quotes on page 4,
this trade edition

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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, AUGUST 15, 1953, VOL. 122, NO. 3

Translated into promotional terms:

WHAT "VOGUE SAYS" ABOUT SHOES

"COMING IN BY WAY OF LEATHER:" Four strong shoe fashions, reported on pages 94 through 97 of this issue. Here: some of the ways that your store might use these pages to focus fresh customer attention on *your* shoe promotions.

A PAGE FROM VOGUE: Always a strong fashion idea. What "Vogue Says:" always an authoritative selling statement. The promotional ideas listed here can be applied not only to the shoe fashion pages of *this* issue, but can be adapted to the *future* Vogue pages that will continue to report and predict the strongest and soundest shoe fashions in each selling season.

VOGUE SAYS:

*"The Bronze Shoe—newest Late-Day or Evening shoe"**

(Page 94)

Bronze kidskin: the latest leather in the after-five shoe; the newest brown, with a "metallic gleam;" the strongest supplement to the late-day and evening black shoe.

Interior display idea: Borrow bolts of auburn velvet, red-white-and-gold brocade, off-white satin, black velvet and green jacquard from your fabric department. Arrange the fabrics, just as they appear on Vogue's page, inside a glass counter or display case with bronze kidskin T-strap sandals, mules, and tapering toe opera pumps. Add Vogue's page and the above quote.*

Shoe personnel can tell customers that bronze shoes are "all part of the new fashion for browns" in "the smart woman's wardrobe;" that their "delicate metallic gleam" is the 1953 complement to "black, certain browns, red" as well as to the evening fabrics on display.

For an elevator card, clip Vogue's page and add the "*Vogue Says*" *quote,** plus the floor number of your shoe department, below it.

VOGUE SAYS:

*"New Black Suède Opera Pumps—to wear with Auburn"** (Page 95)

A new look and a new rôle for the black suède opera pump: now tapered, delicately detailed, and a fresh colour accent for auburn fashions.

Devote a main window to fashions in auburn (a leader in the "span of browns"), and Roman-stripe a backdrop in auburn-brown with black. The stripes, the "*Vogue Says*" *quote** and, of course, the mannequins' black suède shoes will present a new-season shoe choice to your customers.

Fashion personnel should suggest the black suède shoe as the leading "what-to-wear-with-what" choice for late-day auburn.

In publicity releases and radio spot announcements, promote the new look of your customers' old favourite—the black suède opera pump, now news with a high thin heel, pointed toe, and the pretty ornamentation of a flat little grosgrain bow, a lattice-worked throat, or a touch of jet.

VOGUE SAYS:

*"Built-up Leather Heels—in, with Tweeds"**

(Page 96)

"The heel that's made of thin leather slices" gives the calfskin walking shoe a fresh look of fashion.

The mobile idea could be applied in the entrance of your store. Take a dozen built-up leather heels in varied heights, varied shapes, and suspend them by wires from the ceiling. Chalk this quote on the glass doors, with the floor number of your shoe department chalked beside it. (You might use this idea in your tea room, in elevators, or over the information booth, too.)

Display idea: a main window with a shade pulled half-way down so that mannequins in city tweeds are visible from the hips down. They are parallel to the sidewalk, in walking positions, and wear calfskin opera pumps and walking shoes with various-height built-up leather heels. The above *"Vogue Says" quote* is painted on the shade in large block letters.

Headline a full-page newspaper advertisement with this *"Vogue Says" quote* to introduce your most important new city tweed suits, coats and dresses. All the fashion figures wear shoes with built-up leather heels, and the entire background is line-drawn to look like the layered leather of the heels.

VOGUE SAYS:

*"Dressmaker Opera Pumps—in, with Polish"**

(Page 97)

Here: a fresh new name to use in promoting the tapered, delicately-detailed daytime shoes now appearing in shining leathers.

In sales training talks, tell your shoe department selling staff that "what makes the 'dressmaker' opera pump . . . is some one delicate detail: a facing, a small bow, a collar" in reptile or shining-leather shoes. "It's more than a technicality—it's the sort of important difference that exists, say, between your all-day stockings and the new wisp-weight 10-72's."

Tell ready-to-wear selling staffs that polished leather dressmaker opera pumps are "meant to be worn with polished costumes"—daytime suits, coats and dresses, especially those with the new shaped and willowy silhouettes.

Stop a fashion show for a moment, while a model has her dressmaker opera pumps polished on-stage by a shoe shine boy, and the commentator talks about these newest daytime shoes that "Vogue Says" are "in, with polish."

**On "Vogue Says" display cards—to order without charge.*
(See the coupon on Page 4 of this Trade Edition supplement.)

Additional copies of these pages are available at $2.00 per 100 copies.

Write: VOGUE MERCHANDISING SERVICE,
420 Lexington Avenue, New York 17, N. Y.

Use these quotations in your advertising and/or window or departmental cards

TO SELL FASHION, QUOTE VOGUE

YOUR RELEASE DATE: AUGUST 14TH

to sell figure-perfect fashions:

VOGUE SAYS: "Point of the new line—a long torso"
VOGUE SAYS: "The new line—one long, willowy curve"
VOGUE SAYS: "The shape's the news; the shape's everything"
VOGUE SAYS: "New dress—shaped velvet, shaped wool"
VOGUE SAYS: "New all-in-ones—figure-perfect"
VOGUE SAYS: "The new suit—bodily perfection"
VOGUE SAYS: "The shaped coat—new town coat"

to sell fashions in new colours; fabrics:

VOGUE SAYS: "A coat in foam beige"
VOGUE SAYS: "Watch for brown with a golden strain"
VOGUE SAYS: "New coat in chocolate velours"
VOGUE SAYS: "Amber jersey in a shaped dress"
VOGUE SAYS: "Smart in auburn—a velvet coat"
VOGUE SAYS: "Camel colour—important factor"
VOGUE SAYS: "Black broadcloth suit—for day, dinner"
VOGUE SAYS: "Red—amaryllis, poppy or pimiento"
VOGUE SAYS: "Brilliant orange-red—news in colour"
VOGUE SAYS: "Jersey's sweater-soft fit—new importance"
VOGUE SAYS: "Jersey turned to liquid—shaping the dress"
VOGUE SAYS: "Jersey tweeded and furred—coming combination"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. 12" x 15" unmounted display sheets *b. counter-type tent cards*

Fill in the number wanted in each size and return this coupon to us, please (8/15/53)

VOGUE SAYS: *"The new line—absolutely figure-perfect"*
a ☐ *b* ☐

VOGUE SAYS: *"Span of browns—coming in"*
a ☐ *b* ☐

VOGUE SAYS: *"The bronze shoe—newest late-day or evening shoe"*
a ☐ *b* ☐

VOGUE SAYS: *"New black suède opera pumps—to wear with auburn"*
a ☐ *b* ☐

VOGUE SAYS: *"Built-up leather heels—in, with tweeds"*
a ☐ *b* ☐

VOGUE SAYS: *"Dressmaker opera pumps—in, with polish"*
a ☐ *b* ☐

NAME.....

STORE NAME.....

ADDRESS.....

CITY.....ZONE.....STATE.....

VOGUE MERCHANDISING SERVICE, 420 LEXINGTON AVE., N. Y. 17, N. Y.

to sell fashions in leather:

VOGUE SAYS: "The bronze shoe—new with black"
VOGUE SAYS: "Dressmaker opera pump—with new detail"
VOGUE SAYS: "Built-up leather heel—new importance"
VOGUE SAYS: "New black suède opera pumps for little evenings"
VOGUE SAYS: "The belt—a capeskin dog leash"
VOGUE SAYS: "Calfskin belt—with leopard epaulets"
VOGUE SAYS: "To make a belt fit—accordion-hinging"
VOGUE SAYS: "The black coat—leather stopper"
VOGUE SAYS: "The daytime glove—in leather, and longer"
VOGUE SAYS: "The tinted glove—in leather, and lined"

to sell new suit and coat ideas:

VOGUE SAYS: "The shaped suit—important fashion"
VOGUE SAYS: "Three-piece suit—the new suit"
VOGUE SAYS: "Three-piece suit—designed with a blouse"
VOGUE SAYS: "Glinting black coat, black broadcloth suit"
VOGUE SAYS: "Grey fleece coat, grey wool suit"
VOGUE SAYS: "The 7/8 coat—full-time coat"
VOGUE SAYS: "The 3/4 coat—cut like a tunic"

to sell clothes for the college man:

VOGUE SAYS: "Blacker grey flannel suit—basic to campus life"
VOGUE SAYS: "College man's basic coat—shorter length"
VOGUE SAYS: "Tweed jersey for men in blazers, jackets"
VOGUE SAYS: "Man's field-trial jacket—new cut on campus"
VOGUE SAYS: "Cashmere pull-over—college man's staple"

to sell clothes for little girls:

VOGUE SAYS: "Dark cottons—after school this autumn"
VOGUE SAYS: "Winter coat—beige fleece for a little girl"
VOGUE SAYS: "Dark cotton dress—for park-parties"

to sell other fashions:

VOGUE SAYS: "This year's hat—on the back of the head"
VOGUE SAYS: "For hats—more fur than ever before"
VOGUE SAYS: "Shaped costumes—for dinner, theatre"
VOGUE SAYS: "Short lace evening dress with a perfecting line"
VOGUE SAYS: "The new shirtdress—for the Young Nillionaire"
VOGUE SAYS: "The shirt-tabbed dress—for the first cool day"
VOGUE SAYS: "Tweeded shirtdress, with a shirt's washability"

Peck and Peck *presents*

THE LONDON LOOK... *Our exclusive Scottish tweed*

London-styled by DIGBY MORTON



The *Look* that brings a new worldliness to casual wardrobes —the joint perfection of our own Scotch tweeds, styled by Britain's greatest tailors.

Digby Morton for one, Hardy Amies, Cavanagh, Michael of Lachasse. The men who know these tweeds by heart — shape them into coats, suits, dresses that are *inevitably* right anywhere on the globe!

Here, just one beautiful example—a suit of muted heather tweed, loomed in the Scottish Lowlands. The *line*, slim as a walking-stick, softened with velvet. In sizes 10 to 18...$85

* * *

NEW YORK • CHICAGO • BALTIMORE
BOSTON • PHILADELPHIA • DETROIT
CLEVELAND • ST. LOUIS • MINNEAPOLIS
ST. PAUL • INDIANAPOLIS • ATLANTA
CINCINNATI • KANSAS CITY • BUFFALO
MILWAUKEE • HARTFORD • PROVIDENCE
WASHINGTON, D. C.

Palumbo

Palter DeLiso



at BONWIT TELLER, *New York*
NEIMAN-MARCUS, *Dallas*
MARSHALL FIELD, *Chicago*
HIMELHOCH'S, *Detroit*

INTEREST POINTS...
black and beautiful suedes
with all the shape, the detail, the
custom look that makes these the
most fabulous shoes of the fall.

Vogue
August 15th, 1953

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 122, No. 3
Whole No. 1913



BONWIT TELLER

Emily Wilkens,

Bonwit's own designer

for Young Charmers,

does a new

fall collection

Black broadcloth for day . .
slim, soft and highnecked with
dreamy baby bib lingerie 55.00

Black broadcloth for evening...
slim, soft and lownecked with
shining cummerbund 45.00

All in junior sizes 5 to 15

Our exclusives in New York
Chicago Boston Cleveland
White Plains



Sophie designs in Great Lakes Mink



Evening Star...soft-gleaming radiance, in a cape-coat of darkest Great Lakes mink...American ranch mink, acknowledged the finest in the world.
Saks Fifth Avenue New York · Chicago · Beverly Hills · Detroit · Pittsburgh · San Francisco · Philadelphia GREAT LAKES MINK ASSOCIATION



THE SAKSTWEED* EXCLUSIVE, AS WE SEE IT NOW and always—a look with a life of its own. Along with our own celebrated tried-and-true tweed tailoring, the *new* idea—tweed over tweed, thick over thin—pure wools handsomely attuned to each other. Brown or blue, 10 to 18. Coat, 98.95. Suit, 119.00. Designed only for our Sportswear Collections.



PALIZZIO

new york

SHERRY...NEW **PALIZZIO** COLOR IN **ALLIGATOR LIZARD,**

THE MINK OF REPTILES BY **FLEMING-JOFFE.**

DONE ON THE **PALIZZIO POINT,** TAPERED PUMP ON TALL THIN HEEL.

WONDERFUL IN AVOCADO GREEN TOO...AND HOW BEAUTIFULLY

THEY FIT...THAT'S THE **PALIZZIO** TRADITION. ABOUT 25.00 THE PAIR.

MATCHING **PALIZZIO HARD-HANDLE BAG,** ABOUT 26.00 plus tax

FLEMING-JOFFE, LTD.,
FOR QUALITY REPTILE LEATHERS

I. MAGNIN & CO.


JACQUES FATH
FOR JOSEPH HALPERT
makes elegant dinner-theatre news
with his dress and cape in
silken brocade—sizes 10 to 15...235.
SAN FRANCISCO
SEATTLE
OAKLAND
LOS ANGELES
BEVERLY HILLS
PASADENA
SANTA BARBARA
SACRAMENTO
ARROWHEAD SPRINGS



THE

LARRY ALDRICH

TOUCH

The little jacket, the disarmingly simple dress,
a necessity in every woman's wardrobe—because it knows
no hour, no season. Polished chiffon broadcloth
lit with silk satin. About $145.

BONWIT TELLER New York **HENRY HARRIS** of Cincinnati **WOOLF BROTHERS** Kansas City

Why do I like made-to-order face powder?

Because face powder is the most important accessory I wear it must be right—for me.
And I know no surer way than having it made exclusively for me...no one more expert to do it than the Charles of the Ritz consultant who creates the one—and only one face powder—to do the most for my beauty. $2, $3 sizes (Introductory size $1). All prices plus tax



Charles of the Ritz

DU PONT NYLON



Philip Hulitar designs in a luxurious mood . . . chooses an exciting modern-living fabric that's rich and beautiful, practical, too. This lacy tweed blended of nylon, rayon and acetate is drapable and packable . . . a delightful traveling companion. In wonderful colors brushed with black.

DU PONT
REG U S PAT OFF

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY



ORLON

DU PONT

Ceil Chapman creates a dress that can make personal history in a rich, clinging crêpe of "Orlon" in wonderful after-dark colors. Look for the new values in today's fashions made of Du Pont modern-living fibers. They're in your favorite store right now.

DU PONT'S

Modern-Living Fibers

NYLON • ORLON® ACRYLIC FIBER • DACRON® POLYESTER FIBER • RAYON • ACETATE

Delmanette

styled by DELMAN





Slinkette





Most Delmanettes $14.95 to $18.95. Write Delmanette, 21st at Lucas, St. Louis, Mo. for your retailer's name.

the label to look for



enka rayon

The fate of a fabric hangs by a thread



This is the look... B. H. WRAGGE's new softened slenderness...

THE COLOR—his wonderful pale mushroom... THE FABRIC—fine, dry textured crepe—Onondaga's My Own, woven with acetate and Enka Rayon. Bonwit Teller, New York Rich's, Atlanta Neiman-Marcus, Dallas Ransohoffs, San Francisco

AMERICAN ENKA CORPORATION, 206 Madison Avenue, New York 16, N. Y.

PHOTOGRAPHED BY JOHN RAWLINGS AT WARD ACRES FARMS


I. Miller's Calfmobiles
Tour all over town in the urbane
pump, round and pointed to fashion.
In shining, simonized calfskins,
on all heel heights. About $23.95
I. Miller
beautiful shoes
SHOPS AND AGENCIES IN PRINCIPAL CITIES EXECUTIVE OFFICES, EMPIRE STATE BUILDING, NEW YORK CITY.
SUNBEAM ALPINE SPORTS CAR BY ROOTES MOTORS

Adele

THE SILHOUETTE: CONTOUR FLAIR

THE FABRIC: BLACK OR NAVY GROS DE LONDRES SILK



B. ALTMAN & CO.

DRESSES ABOVE AND RIGHT, 10 TO 16, 125.00

Simpson

THE SILHOUETTE: CONTOUR
THE FABRIC: BLACK FLOSS-EMBROIDERED VELVET





KLEIN & KLEIN GUANACO AND TOP-CREAM CASHMERE IN EQUAL PARTS FOR A COAT THAT'S NOTABLE FOR ITS GREAT LUXE. ABOUT **$350**; ITS WORTHY PARTNER, A SUIT OF EXCLUSIVE IMPORTED LINTON TWEED, ABOUT **$115.**
KLEIN & KLEIN SPORTSWEAR, INC., 550 SEVENTH AVE., NEW YORK, N. Y.



and color-deep Aniline Kid at either end . . . mounted on the fabulous Jordan made-in-Paris heel. Brown, red, green framed with black.

Herbert Levine

31 West 31st Street, New York 16, N. Y.

BLACH'S, BIRMINGHAM; BLUM STORE, PHILADELPHIA; BONWIT TELLER, BOSTON; ENGEL & FETZER, CLEVELAND; HARZFELD'S, KANSAS CITY; N. HESS' SONS, BALTIMORE; JOSEPH SALON SHOES, CHICAGO AND BEVERLY HILLS; MAKOFF'S, SALT LAKE CITY; JACK SCHAEFER, NEW YORK.



PHILIP MANGONE

Photo Steinfeld
Hat Mr. John


"THE DAYTON OVAL ROOM"
MINNEAPOLIS

In the McMullen manner—worsted jersey, handled softly. From far-away collar to slashed cuffs, it's devoted to Easy Living. Part of a group of wonderful little jerseys, this one, about 40.00



FURS, HAROLD RUBIN

J. R. MCMULLEN & CO., 475 FIFTH AVENUE, NEW YORK 17, N. Y.

AVEDON

emba royal pastel mutation mink designed by **maximilian,** new york



jewels—CARTIER gown—harvey berin

the sparkling bolero, brilliantly rendered in emba royal pastel* mutation mink • maximilian, new york • holt, renfrew & co. ltd., canada

*trade-mark mutation mink breeders association



amazing

original beauty-magic fabric . . . has beauty of wool yet WASHES like magic by hand or machine . . . keeps pleats and shape . . . stays fresh longer . . . in rich colors and patterns in new fashions for Fall at better stores.

LORETTE®

55% ORLON*...45% WOOL

by *Milliken*

(Left) Chic contrast . . . stripes in black with red, royal or gold. (Right) Two-way stripes in olive green with pink, teal with gold, red with powder blue. Both dresses, sizes 10-18. About $25.

Created by Majestic



Look for the hang-tag to be sure it's LORETTE in dresses, sportswear, separates, suits, robes and also in children's wear.

*DuPont's acrylic fiber

For the name of the nearest store carrying Majestic Dresses made of Lorette, write:
DEERING, MILLIKEN & CO., INC., *Woolen Division*, 1407 BROADWAY, NEW YORK 18, N. Y.

Anglo Fabrics



"THE BACKGROUND OF FASHION"



ben Zuckerman

Opulence in fashion and fabric.
A coat and suit with
twirl-as-you-will lei of sable linked with the new Broadcloth look by Anglo.



Left: imported bouclé tweed in brown or blue. *Right:* imported Black Watch plaid. Both suits come in sizes 10 to 18 at $49.95 *(all slightly higher in the West)*

BEST & CO. *New York*
J. W. ROBINSON *Los Angeles*
A. HARRIS *Dallas*
MONTALDO'S *all stores*

David Crystal's on-the-go

Wonderful suits in imported Scottish tweeds and English flannel, half of their lives rurally and *you* spend less



Left: imported grey flannel; or imported tweed in grey, brown or blue. *Right:* imported Royal Box check in brown, rose, or blue. Each, sizes 10 to 18 at $49.95.

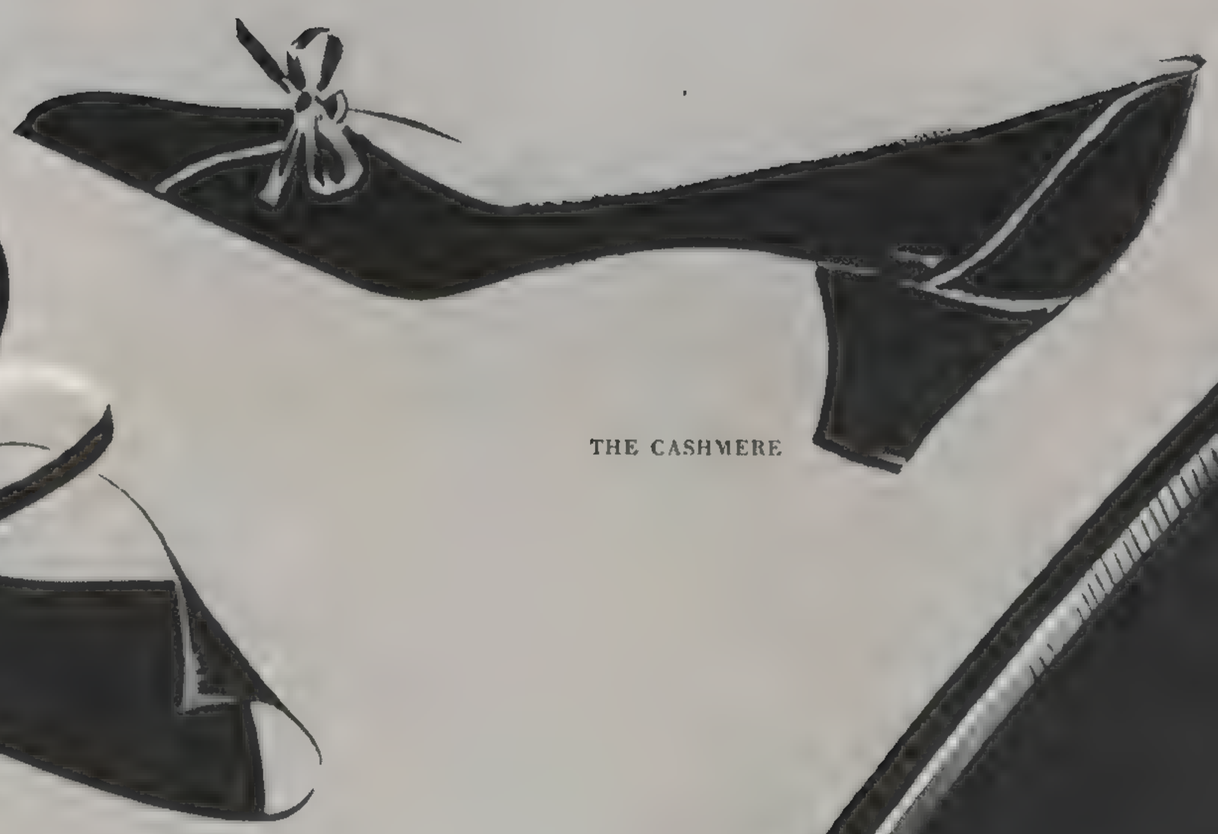
BEST & CO. *New York*
J. W. ROBINSON *Los Angeles*
A. HARRIS *Dallas*
MONTALDO'S *all stores*

suits for city and country life

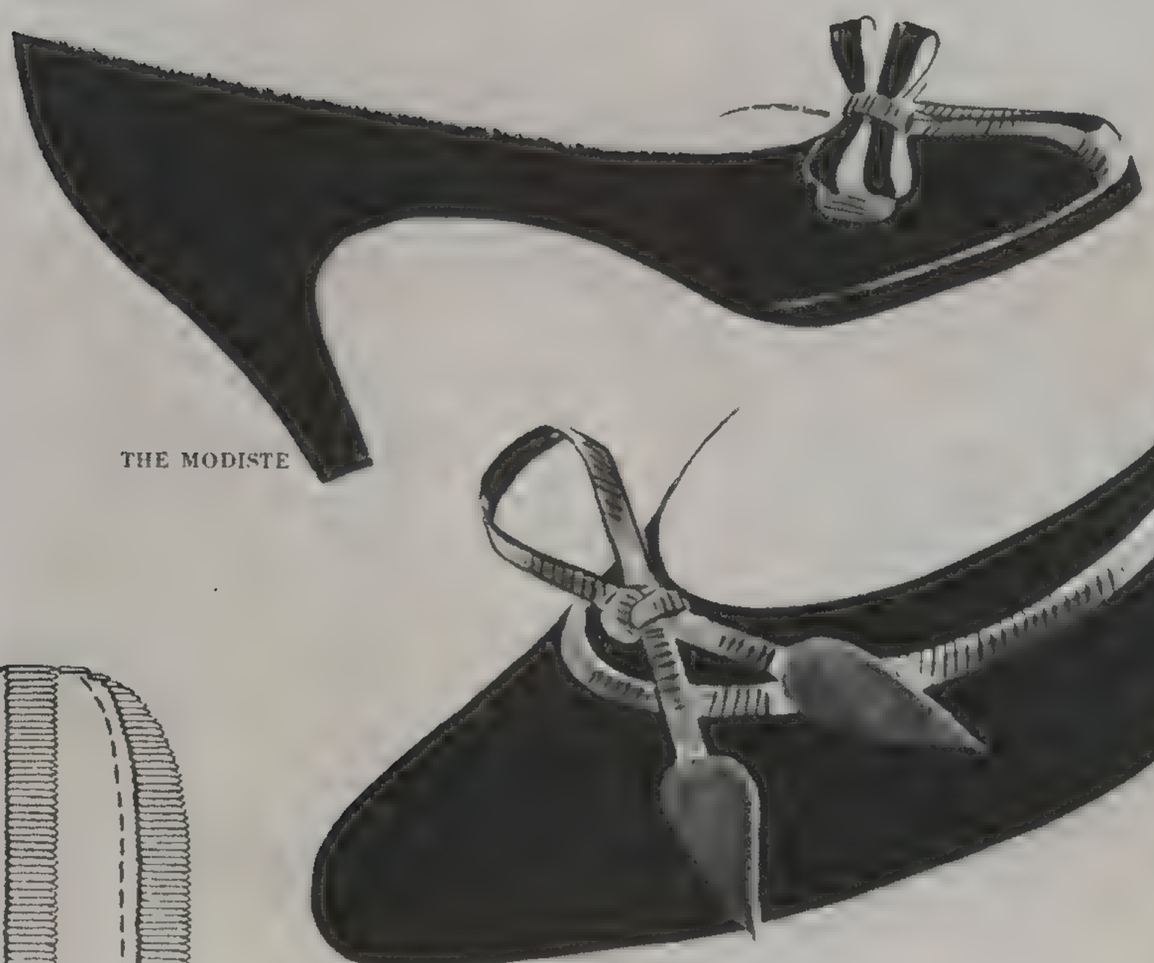
with a made-to-order look, spend half of their lives urbanely, than half a hundred dollars for any of them.



THE PORTRAIT



THE CASHMERE



THE MODISTE



BEAU 'N ARROW

THE LIDO

Dressmaker suedes

Fashion's most alluring look for fall!...

A touch of stitching . . . a faille trim . . . an unexpected bow . . . a tiny button. These are the touches that bring new elegance, new excitement to your new Red Cross Shoes in suede, for fall. All so becoming. All so smooth fitting. See them. You'll love them.



THE MAYFAIR

red cross shoes

FEATURED IN CANADA AS GOLD CROSS SHOES

America's unchallenged shoe value $8.95 to $12.95

This product has no connection whatever with The American National Red Cross.

The United States Shoe Corporation, Cincinnati 7, Ohio. These shoes are manufactured and distributed as Gold Cross Shoes in Canada by B & L Shoe, Ltd., in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.) Pty. Ltd., in South Africa by Eddels (S. A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd.

Now MITIN® durable mothproofing makes Casual Elegance a Sound Investment!



DURABLY MOTHPROOFED with MITIN®

One of a group of pure cashmere suits by **Ben Zuckerman.** This famous fashion designer's new suit shape is one rhythmic movement from neckline to hemline. You need not hesitate to wear your Zuckerman cashmere suit for several seasons. Its understated elegance will make you feel completely chic and up-to-date whenever you wear it. Because it's Mitin durably mothproofed it's always safe from unsightly moth damage.

Natural beige cashmere, touched with chestnut brown velvet with matching velvet hat and suede gloves. Also black, taupe brown and navy blue at Saks Fifth Avenue, Montaldo's, Neiman-Marcus, Frederick & Nelson, and other stores throughout the country.

Despite the short supplies of the queenly fibres . . . vicuna, cashmere, camel hair . . . there have never been so many famous fashion names presenting such imaginative creations in these luxury fibres as now . . . casual elegance that becomes a sound investment because of Mitin durable mothproofing.

You need never worry about moth damage . . . about renewal of mothproofing . . . about sprays or odorous repellents . . . about the expense and inconvenience of special storage . . . about cleaning your garments as often as necessary. Mitin protects your investment—protects it for the usable life of the garment.

Mitin protection is available this year on many of the finest woolens in most of the best stores in the United States and Canada.

Make "Mothproofed with Mitin" your all-important guide in selecting your wardrobe and your family's wardrobe, too. Look for "Mothproofed with Mitin" on the label or tag whenever you buy fine woolens!

Now MITIN® durable mothproofing makes Casual Elegance a Sound Investment!

Mitin durable mothproofing means . . .

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Jack Sarnoff, Inc.—Molly Designs
"Venus feminine figure silhouette." The wide, curved top, soft sleeves, accentuate the bust and slim the waistline. In taupe, black . . . Mitin durably mothproofed. At L. S. Ayres & Company; Neusteter's; Harry Cooper (Beverly Hills); Renard's (Tulsa).

Hats by Sally Victor
Bags by Koret
Photographs by Jacques Simson of Pagano



Sportswear Originators — pure camel hair ensemble in natural camel trimmed in fern-green tooled Italian leather. May be worn with matching green blouse. Loose jacket has dipped waistline belt across back. Mitin durably mothproofed. At Saks Fifth Avenue, Julius Garfinckel, L. S. Ayres & Company, L. L. Berger.



Lederman dressmaker classic coat. The softly-tucked, deep sleeves give a beautifully-draped back bloused by the removable belt. Without the belt, it can be worn loose or wrapped to the figure in a narrow line . . . a versatile triple-fashion look that will appeal to suburbanites or others who live in town and country. In luxurious vicuna, camel hair, quality zibelines and cashmere. Mitin durably mothproofed coats at Lord & Taylor, Wm. Filene's Sons Company, The Higbee Company, Rich's, The Dayton Company.



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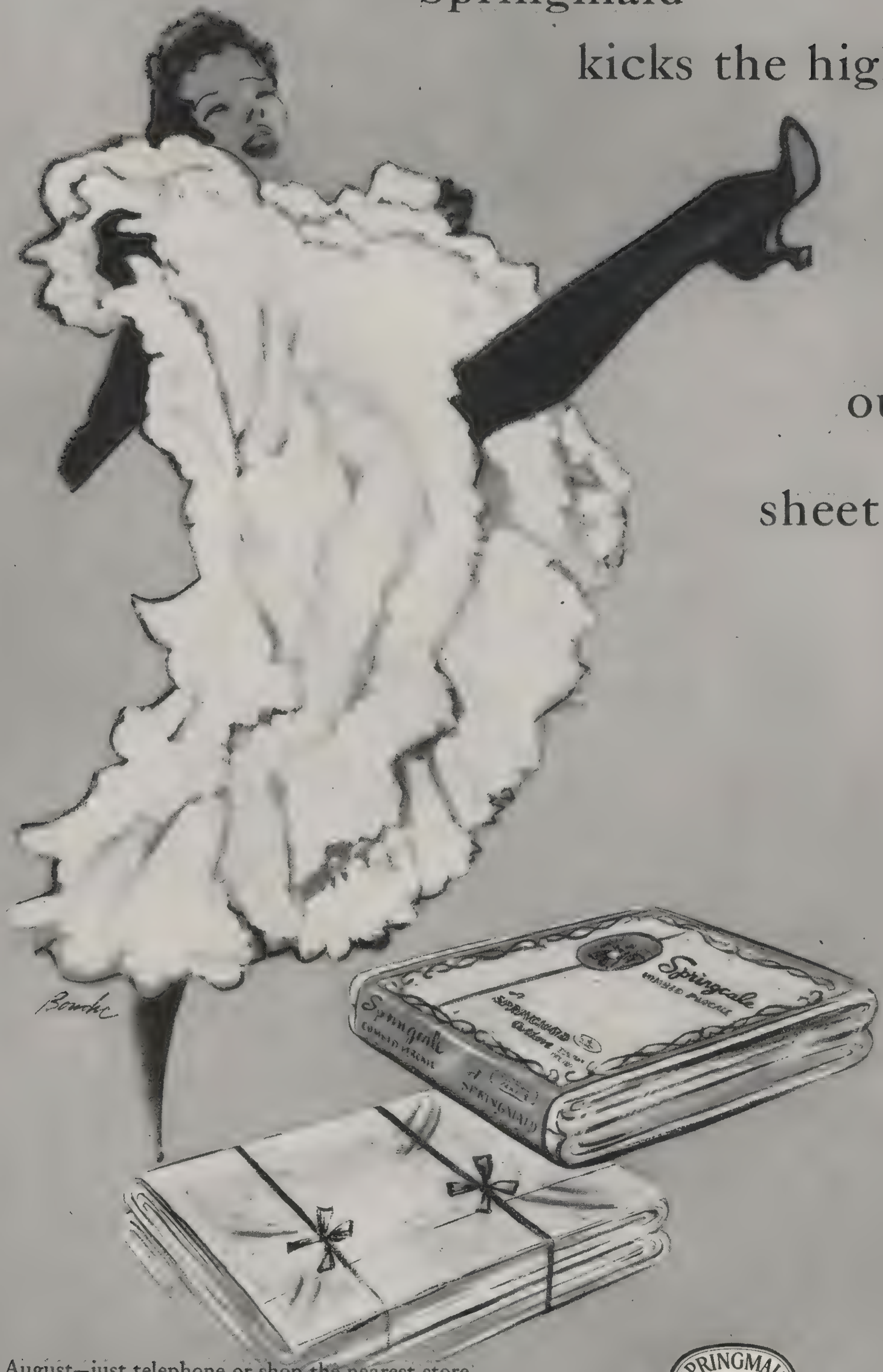
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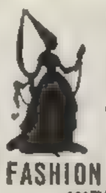
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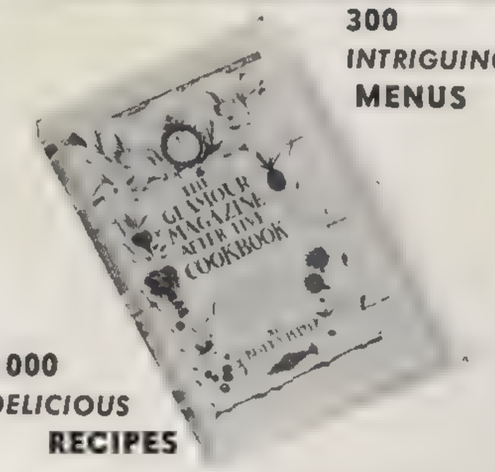
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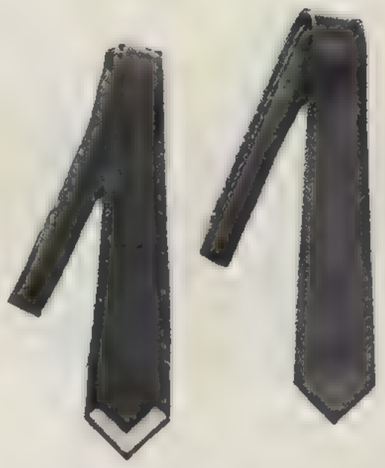
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Above: New Swiss Lanella shirt (washable wool-and-cotton) in red, navy, yellow. Order by neckband sizes. $15; Charles of Atlantic City, 1629 Boardwalk, Atlantic City, N. J.



Left: Neckties with a new improvement: loops to hold the underneath part in place. These of ancient madder silk foulard; fully lined. $4; Langrock, York at Elm St., New Haven, Conn.



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Left: The English Burberry —of light, rainproofed cotton poplin, with a poplin lining. Long, short, or regular sizes 36 to 46; $50. McAvoy, 1131 Boardwalk, Atlantic City, N. J.

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BLUMENFELD

COVER: The autumn news in one click of the camera, one costume. Here's the new line, moulding the figure closely from bosom to hem, but perfecting it as it goes along. Here's the colour that's making news—brown; the shade shown, a true pecan. Here are the fabrics with top-fashion standing: jersey, velvety wool, and (in the hat) fur-like felt. Dress and jacket, in Jasco jersey and Forstmann wool; about $195. Costume by Adele Simpson, and gloves by Superb: Bonwit Teller. Costume, also at Garfinckel's; Hutzler's; Neiman-Marcus. The hat: Emme. Diamond jewels: David Webb. "Chanel Red" lipstick.

AUGUST 15, 1953

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THE LITTLE GIRLS LAY DOWN THEIR HOOPS . . . one whispers a "secret" to the other . . . and the camera records the charming moment. The winsome pair are dressed in Hope Skillman autumn cottons. Left: The Eton jacket look in baby tweed. Red or navy. Right: Slipper satin weskit with matching bands encircling full chambray skirt with woven petit-point design. Brown with ice-blue, grey with ruby red. 3 to 6x $14.95, 7 to 12 $16.95.

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VOGUE'S EYE VIEW:
THE NEW
FASHION MEASUREMENT



Take your measure here

Where the fit, and fashion, begin this autumn: just below the bosom. It's a circumference every inch as important as the circumference of the waist. It's not where the waist *is,* however. The point of the new line (a six-page description follows immediately) is not a high waist; it's a long torso. It's designed not to stress one point in the figure, but to perfect the entire figure—the bosom seems higher, the waist is a wand and not merely an indentation, and there's a long, lovely leg-line. The cutting of the dress then becomes the all-important factor. Fit like this is based on a knowledge of anatomy as well as of dressmaking. Look for more seams in this autumn's dresses—but look especially for a marked line just below the bosom: that's the measure of a top fashion. *Shown here:* Fireman's red popcorn jersey with the new fashion measurement—fit that begins at a belt (black velvet) just below the bosom; fit based on the most knowledgeable cutting, accomplished by a master of that art—Charles James. At Lord & Taylor.

PENN



THE NEW

Take a piece of fabric and describe on it the ideal American figure: slender yet shapely; one long, willowy curve from the bosom to the thigh. That's the new line—the line that's taking fashion off in 1953's new direction—simply the perfect body traced out on cloth. Details? When the shape is that good, the shape is everything. One button too many would only blur the effect; nine times out of ten, you won't even find a belt. The only thing that the new line *does* rely on is this: the absolute cooperation of corsetry (for what's required, see the facing page). Supply this, and you can build an autumn wardrobe that's absolutely figure-perfect. Here and on the next four pages, the new line in coats, suits, and dresses. Later, new ways to complement it: loose, unbulky coats to wear over figure-perfect dresses; narrow, straightish dresses to wear under figure-perfect coats; and—a fashion that grew out of the slim skirts of the new figure-perfect suits—the new tunic-length winter coats.

Left: The new line—a willowy curve from bosom to thigh. In steel-grey broadcloth, the throat ringed with ranch mink; for late day. A Harvey Berin dress in Ducharne wool; about $135. At Bendel's Young-Timers; Hudson's; The Dayton Co.; I. Magnin.



LINE

One willowy curve from the
bosom to thigh: the new line
in coats, suits, dresses—
and corsetry. In fact, the corsetry's the key.
Example: this all-in-one by Warner's,
all of nylon marquisette: the front panels, doubled
for double control and lightly boned;
the back, elasticized for a
one-way (horizontal) stretch;
the brassière top, shaped by wiring
and as décolleté as
any new-line décolletage
is likely to be.
(Other examples of the
new line in corsetry,
by Warner's,
page 138.)



SHAPED
VELVET

SHAPED WOOL



This page: The day dress, simpled down—the shape's the news, and the shape's everything. By Oleg Cassini in taupe Miron chiffon worsted flannel, $90. Dress, Coro jewellery, and muff by Winter: Lord & Taylor. Dress, also at Wanamaker's, Phila. Hat: Sally Victor.

Facing page: The new line in velvet, for cocktails, little dinners—a peeled-clean, absolutely figure-perfect dress. By Larry Aldrich in Martin velvet of Du Pont acetate; $90. Saks Fifth; Hutzler's; Younker's; Sakowitz.



THE SHAPED SUIT

THE SHAPED COAT



This page: Shapelier than it's been in years—and the shape is perfect—the new tweed town coat. Designed by Pierre Balmain-N.Y.. in brown-and-white Forstmann herringbone wool; about $195. Coat, Trifari earrings, and Wear-Right gloves: Bergdorf Goodman. Coat, also: Garfinckel's; I. Magnin. Sally Victor hat. *Facing page:* The new suit. bodily perfection in sand-beige wool. Suit (of Lesur fabric) and lecpard velvet scarf, by Nettie Rosenstein; about $235. Bonwit Teller; The Dayton Co.; Harzfeld's; Frost Bros.

HERE'S HOW

THE NEW FABRICS SHAPE UP

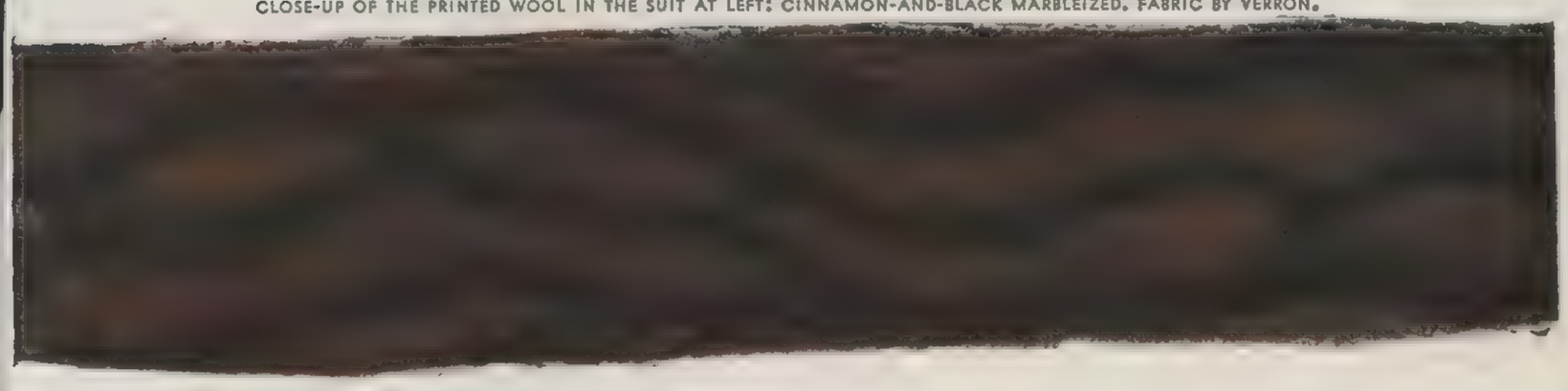
What's the fabric content of the new silhouette? You don't have to be a fashion editor to notice the change, and you don't have to be a Dragnet detective. It's highly visible, the new news, and it's stimulating. Fabrics are smoother—even fleeces are no longer than eyelash-length. Fabrics are glossier—even woollens have been injected with flecks of fur for gloss (you may be wearing a mink coat without knowing it). Fabrics are fixed on the idea of elegance, femininity—even the most handsomely thatched and thicketed tweed may be shot with pink, be cashmere to the touch. And affecting all the fabrics in all the autumn collections is shape, and that's where jersey comes in—even in the most dark and elegant dinner costume, there's wool jersey or a silky wool, and it's there for fit. Colours? Simplest story ever told. For news, brown—a span of browns, including an important group of camels (a camel's-hair dinner coat lined with white satin, buttoned with diamonds, and worn over a diamond-sprinkled white satin sheath). For news, red—whether they call it amaryllis or poppy or pimiento, the designers have all had their eyes on the same shade of red, a brilliant orange-red. For news, black—black with tweed in town, black suits with fur collar and cuffs, black woollens with gloss (the suit that holds all the aces this year is fitted black wool broadcloth for day and dinner). Two more things about fabric, this autumn: even though the line is slender, you'll be aware of *more* fabric—most dinner clothes have covered arms; many day suits have hats of the selfsame fabric; many dresses have coats to match. You'll be aware of more blends in fabrics—a large percentage have man-made fibres woven in; and some wools have been durably mothproofed before they've left the mills.



Shapes coming in—in brown

Facing page: In flecked brown tweed, the important shorter coat—
with its matching skirt, it's a very new piece of city fashion.
Has its own pitch-blue wool jersey blouse.
The costume, by Ben Gershel, in Worumbo tweed, about $185.
Pigskin gloves by Superb. All, Bergdorf Goodman. Costume, also at L. S. Ayres;
J. W. Robinson. Furry felt tambourine hat, at Hattie Carnegie.
The vivid pink lipstick, Jacqueline Cochran's "Pink Tang."
At left: In a fascinating fabric—printed wool—the suit
that embodies the new line; namely, the figure-perfecting line.
By Ben Zuckerman, at Lord & Taylor; J. P. Allen.

CLOSE-UP OF THE PRINTED WOOL IN THE SUIT AT LEFT: CINNAMON-AND-BLACK MARBLEIZED. FABRIC BY VERRON.



HORST





Coming in:

SPAN OF

In – in chocolate: the 7/8 coat.

This is news, this is logical—a full-time coat that's less than full-length. Since only narrow skirts belong beneath a coat this long, and since this is the year of narrow skirts . . . exactly. Skirt colouring could be black, navy blue, any of the span of browns at right *because* the coat is the new chocolate velours. By Ben Zuckerman, in a Forstmann fabric. At Henri Bendel; Neiman-Marcus; I. Magnin.

GINGER: ORLON FLEECE COATING, BY PRINCETON KNITTING

BROWNS

AUBURN: TEXTURED WOOL COATING, BY BOTANY

BROWN ON TAUPE: WOOL BOUCLÉ COATING, BY UXBRIDGE

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TAUPE: POLISHED WORSTED-AND-MOHAIR COVERT (REVERSIBLE), BY MIRON

CHESTNUT: WORSTED-AND-VICARA JERSEY WITH A CASHMERE FEELING, BY WYNER

PECAN: CRISP FLANNEL OF ACRILAN-AND-AVISCO-RAYON, BY KNICKERBOCKER

HORST

In – in camel: the ¾ coat. This is news, this fraction—a coat with the cut of a Sikh tunic. Shoulders kept small and rounded. Skirt of the coat's fabric (it's part of the costume, part of the long-legged look). Important factor: camel-colour—watch for brown with a golden strain. The costume, in Stroock camel's hair, by Originala. Bonwit Teller; Nan Duskin; Himelhoch's. John Frederics toque.



HORST



News coming in by way of

JERSEY

We're off on a six-page tour of jersey—even at that, it's a short tour, considering the amount of jersey news in the autumn collections; the new importance of jersey's sweater-soft fit. *Above:* Jersey turned to liquid to shape the newest kind of dress, the figure-perfecting dress that fits without even a belt. Significant: since the designer plans to cut it in sizes 10 through 20, it's clearly not the exclusive property of those figures undergoing drastic reductions. By Miguel Ferreras, in amber worsted jersey, about $140. Lord & Taylor; Wanamaker's, Phila.

Right: Jersey tweeded and furred (a combination definitely coming this way) to make a dress with a fitted jacket. This, in grey wool and black sealskin; turban to match: Hattie Carnegie. Also at I. Magnin; Holt, Renfrew of Canada.

Facing page: A putty-coloured tweed coat, its neckline a wide half-hoop—and this is where jersey comes in. The turtle-neck jersey dress actually completes the coat. Coat, $70. Dress, Heller worsted jersey (we added a feathered belt). $45. Knitted hat. All are by B. H. Wragge. Chamois-coloured gloves by Alexette Bacmo. Gilt half-melon earrings by Schiaparelli. Everything: Bonwit Teller. Costume, also at Wanamaker's, Phila.; Hudson's; Frost Bros. The pretty head of hair has had colour washed right in: Roux's "Reddish Blonde" Color Shampoo.



JERSEY *continued*





Directly above: Jersey tweeded in a featherweight black-and-white mixture, and built into a wonderfully workable costume, by means of a waist-length jacket (this, lined in red crêpe). By Pat Premo, in Wyner worsted jersey, $80. This, and the spotted skunk scarf (incidentally, little furs are news in fashion): Saks Fifth. *Left:* Jersey that operates almost as a suit—grey tweeded two-piece dress, the top, softly cut, belted. By Talmack, in Wyner worsted jersey, $90. Saks Fifth; Harzfeld's. Jersey news too, the *silk* jersey turban from Mr. John. This hat-shape's in for a long run.

Facing page, above: Jersey tweeded in black and white, worn with a white satin fill-in, white pigskin gloves, a furry white hat—altogether, a delicious look. Dress, by Harmay, of Heller fabric. $70. Saks Fifth; Wm. H. Block; Neiman-Marcus. Fuchs gloves, Saks Fifth. Hat, Emme. *Facing page, below:* Jersey tweed suit in beige, in the new shape, and for a figure—the woman who's no taller than five-feet-five-inches. A Diminutive, designed by Sylvan Rich, in Heller worsted jersey, $99. Saks Fifth; Montaldo's.



HORST





JERSEY *continued*









HORST



Directly left: A lady we might suspect of reading our pre-publication copies—anyway, she knows all about the news of brown. Her jersey blouse and jacket are both in shades of toast; both are bound with the same dark grey flannel that makes her skirt. The three-piece suit, by Mary Stevens (the jersey by Wyner), $70. Saks Fifth; Woolf Bros. Her back-of-the-head hat, a toque in copper vicuña by Harryson. *Directly above:* City-life jersey—black pebbled jersey (a blend of wool-and-rayon), with a sleek black satin collar, belt. For afternoons, certain cocktail parties; with jewels, for canasta evenings. By Branell, about $80. From Best's; The Broadway. *Facing page, top:* Navy-blue herringbone jersey tweed—in a shape that's all shape and all the news. $85. Henri Bendel. We added the news of a little mink tie. *Facing page, centre:* A wonderfully handsome dress that happens to be more like a sweater than a sweater—being considerably longer. Of deeply-ribbed Wyner worsted jersey, in dark grey with grosgrain bows. By Pierre Balmain-New York. About $155. From Bergdorf Goodman; I. Magnin. *Facing page, below:* A pitch brown worsted jersey dress with black piping, and the closing lines of a coat—that's why it looks ready to go out into city traffic, as is. By Mollie Parnis, in Wyner jersey, $80. Notice her handbag—it's a portfolio; by Josef. Both, at Bergdorf Goodman.



HORST

This year's hat: on the back of the head

No problem finding smart hats this autumn. They're to be found, almost all of them, in the selfsame place—on the back of the head. They don't all take the selfsame shape, however. Some are turbans, some are chéchias, some are helmets, some are shells, some are brimless cloches. Some are in fabrics that match the dress or suit or coat they're worn with. And there's more fur than ever before. You'll see back-of-the-head hats in seal, nutria; in fur-like felts; in fur-and-fabric combinations. Many top designers, this year, used fur as a setting for hats—showed hats, as here, with fur collars, fur scarfs, and fur jackets.

Facing page: The new back-of-the-head hat: a black velvet chéchia, worn with a black broadcloth suit—its collar, a two-colour mink tie: wild and black-dyed mink. Hat, suit (a Leslie Morris design), to order: Bergdorf Goodman. *Above:* The turban, clothing the back of the head in taupe ribbed jersey. From Hattie Carnegie; I. Magnin. Note the earring—designed especially for turbans, by Accessocraft. *Right:* A grey velvet shell curved up from the crown of the head and faced with blue faille. Hat by Tatiana and Southwest African Persian lamb jacket: Saks Fifth.





PENN

This year: how much coat?

THIS MUCH FULLNESS: there's as much fabric in this coat as you'll find in any smart coat this autumn. But the fullness falls in straight, loose (not tent-like) lines; the sleeves make room for suits but don't make too much of it. By Willi, in salt-and-pepper Italian tweed; $125. Bonwit Teller; Garfinckel's; I. Magnin. Back-of-the-head hat, Lilly Daché. Alligator satchel by Koret, at Bonwit Teller.



THIS MUCH FLARE: there's enough flare in this coat to cover everything, but it's the smart new gentler flare—not at all effusive, stemming from small, neat shoulders and a neat, away-from-the-neck collar. The fabric: taupe wool fleece, featherweight and so soft that it couldn't form a sharply jutting flare if it wanted to. By Jack Sarnoff; about $155. At Henri Bendel; Montaldo's; Joseph Magnin.



THIS MUCH NARROWNESS: there's just enough coat here to go around you—but narrow as it is, it still has shape. The waist is moulded closely, and the shoulders fit like sweater-shoulders. Perfect coat for the new figure-perfect dresses. By Claire McCardell, in stone beige wool-and-alpaca zibeline by Stroock; $135. Lord & Taylor; Carson Pirie Scott. Silky felt cloche: Dior-New York, at Lord & Taylor.



MICKEY SPILLANE, himself, demonstrating correct back-of-the-hand slap

Mickey Spillane, now in the movies

Mickey Spillane, the pappy of Mike Hammer, a private eye tougher than the whole Foreign Legion, is an invading phenomenon whose grotesqueries of "sex and sadism, punks and jerkheads, Feds and dolls" have spread from the 23,000,000 copies of his seven books, to his daily comic strip, his weekly radio program, meekly heard by millions, and now to the movies, where in *I, the Jury*, Mike Hammer has an orgy of slugging, censors-passed. Like other menaces, he too has his imitators. A lesser (and funnier) Spillane is Nickey Villane who recently retired (according to his sponsor, Julian Bach, junior), to his kitchen range at Lobster à la Newburgh, N. Y., where he has written his first cookbook, *Cooking Without Inhibitions* (The Two-Fisted Press, New York, 3 bucks). Here are four of Villane's most thrilling recipes.

SALADE ATTILA *(A Supreme Adventure)*

Strip a queen olive until she shivers. Take a three-foot garden hose and knock the block off a head of romaine. Rip the bottom off an artichoke. Gouge the eyes out of a potato. Draw and quarter a tomato. Grab a stalk of celery, cut out heart. Whip ½ cup cream until it curdles. HOW TO SERVE: Toss in wooden salad bowl. Season with splinters.

MALLARD MAFIA *(Sauce au Sang)*

Ducks are cocky little punks with too much lip. To make Mallard Mafia, stand four-square in front of the duck and when he blinks grab him suddenly and squeeze until the veins and tendons stretch in bas-relief. Then open up with your Gatling Gun. Don't flinch. When the bullet-splattered little jerk whimpers, slam him into a saucepan. After cooking, remove the jerkhead from the pan and snap him like a jackknife. Place 1 tbspn. Brown Sauce on your stiletto and smear him. To make *Sauce au Sang* crush bones with heel.
HOW TO SERVE: Place each guest behind an individual blind in the dining room. Hurl duck into the air, being sure to avoid chandelier. Let guests fire away.

BABA AU RHUM *(A Spine-tingling Dessert)*

Make a sponge by slamming your knees into flour, yeast, and ½ cup milk. Knead, beat, and tug at it until your fingernails bite into your palms. Kick it until it hits farthest kitchen wall and bounces back. That will stop sponge's babbling. Then throw sponge into individual baba moulds. Bake. When babas are cold and inert, dip them in boiling rum.
HOW TO SERVE: Place babas singly in your fist. Offer to guests. With sullen guests, ram babas down their throats.

ROAST TURKEY *(A Sizzling Thriller)*

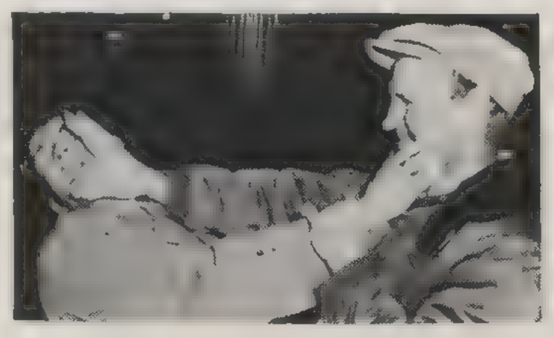
Roasting a turkey is a fight to the finish. It is you or the bird. Get a wristlock on the satin-skinned, curvaceous creature. Smack her across the beak until you give her a blush that will last for a while. When bird is subdued, nail her to a roasting pan and place in oven. Test, like chicken, by needling her with a sharp knife. When ready to serve, knock the stuffings into her and give her an over-all trimming.
HOW TO SERVE: Take pliers and wrench off wings. Hand each guest a duelling sword and order a general attack.

BY JULIAN BACH, JUNIOR

Three violent and characteristic scenes from the first Spillane movie, *I, the Jury*, its hero Mike Hammer, slugger and sluggee.



BIFF ELLIOT (left) as Mike Hammer





PEOPLE ARE TALKING ABOUT... The Korean finish in sight.... The Soviets' inevitable pounce on their most powerful men—and the timeliness, again, of Arthur Koestler's twelve-year-old novel, *Darkness at Noon*, a graph of the Communist purge process.

PEOPLE ARE TALKING ABOUT... The tremulous joy of the Giant fans at the power of Al Worthington, their twenty-three-year-old rookie pitcher.... The twinkle built into the film, *The Band Wagon*, with wonderful old* Fred Astaire still dancing with agility and grace all over the furniture; with those wonderful old Arthur Schwartz and Howard Dietz songs; the beery roll of "I Love Louisa," the melodic sweep of "Dancing in the Dark," the raucous comedy of "Triplets," and above all the new Mickey Spillane parody ballet, all pink and black and grey, including the enchanting Cyd Charisse.

*54 years—young for a diplomat, incredible for a dancer!

People are talking about...

PEOPLE ARE TALKING ABOUT ... *Father, Dear Father*, the new Ludwig Bemelmans book, full of his happy chatter, wise and gossipy, as understanding as a parish priest played by Bing Crosby, a book which includes Lady Mendl, assorted dukes, brilliant crooks, and a governess named merely Miss Talmey.... The miracle record, "Phony Folklore" on one side and "Mock Mozart" on the other, in which Peter Ustinov, who did it all, sings and imitates all the instruments, including a balalaika, played by a Russian whose tractor has betrayed him.

PEOPLE ARE TALKING ABOUT... The game of symptoms, a rather gruelling little thing in which the object is for amateur doctors to diagnose each other's pains, a diagnosis often based on the reading of new diseases in *The Reader's Digest*.... The vast amount of mountaineering talk that goes on at dinner parties where more and more people seem to know about *couloirs*, snow-cornices, and belaying.... The Sauter-Finegan band with all kinds of fresh sounds, especially in such records as "Doodletown Fifers" and "Horse Play."... The definition of a fanatic: "A man who redoubles his efforts after he's lost sight of his goal."

PEOPLE ARE TALKING ABOUT... Marilyn Monroe in *Gentlemen Prefer Blondes* in which, in spite of Gobi Desert stretches of monotony, she proves that, as the girl to whom money is a hobby, she can entertain as well as switch her rear and wiggle her mouth—that she can look ravishing while singing "I'm Just a Little Girl from Little Rock."

JEAN HOWARD



MARILYN MONROE, the honey of *Gentlemen Prefer Blondes*



WILLIAM AND BENSON FORD WITH HENRY FORD II, ENJOYING THE X-100

THREE FORD MEN AND A CAR

The three brothers and the experimental dream, X-100

RAWLINGS

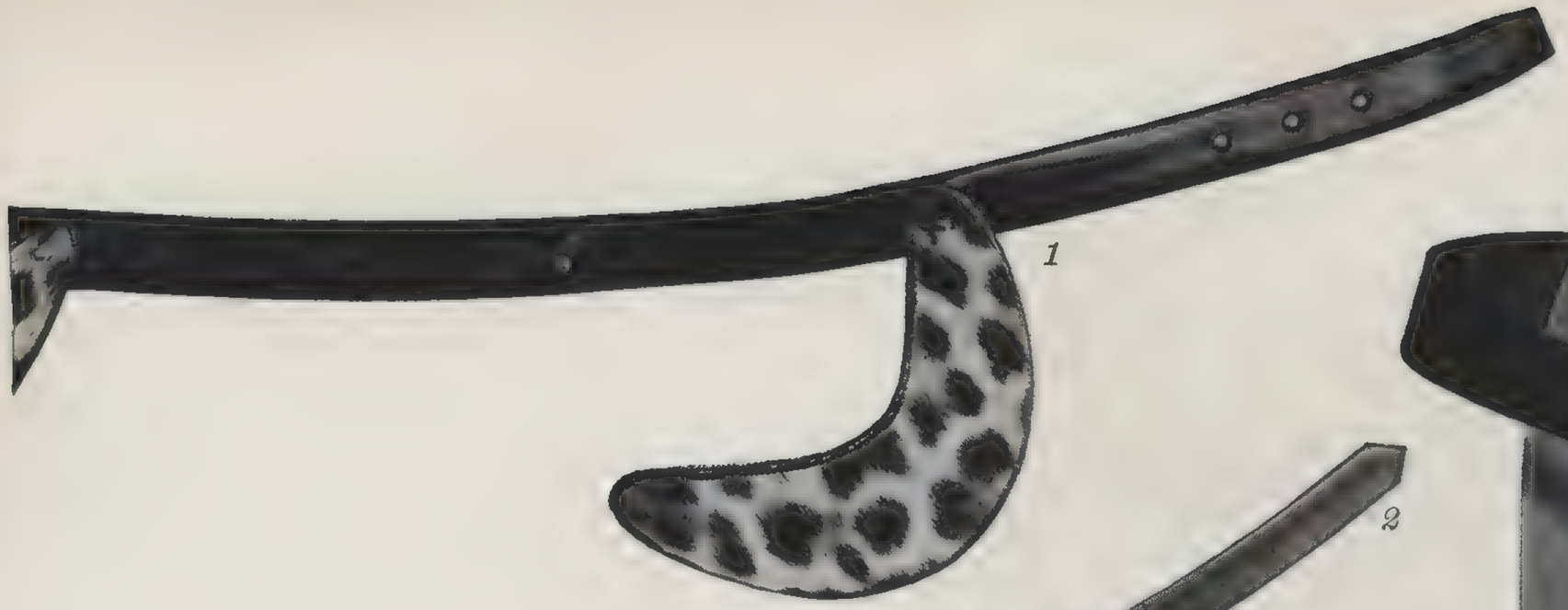


The three Ford brothers, Henry, Benson, and William, are in the happy position of being able to realize some of their own ideas in a car. Right now that car is the X-100 on which the three grandsons of the late, prodigious Henry Ford worked closely with the Ford Company's styling and engineering departments. For this rolling prodigy, not planned at all for sale, acts as the proving ground for developments which may, severally, turn up later in stock models.

The X-100 has a revolutionary plastic hood, sliding over the driver's compartment, rolling back at the touch of a button, able to roll forward at the touch of a drop of rain. Each of its wheels owns its own electrically operated built-in jack. The car has a dictaphone, a wireless telephone, an electric shaver, and a signal-seeking radio with controls for front and back passengers. The front seats adjust horizontally, vertically, tilt front and back and. what's more. have built-in heating, as well as disappearing safety belts. While the front window has four windshield wipers, the rear window has only one. With its 300-horsepower engine (automatically convertible to full racing manifold because of its entirely new induction system), the X-100 packs almost a third more power than any stock car on the market. Nearly every operation occurs either automatically or by a lever; to do this takes about eight miles of wiring.

Because Henry, Benson, and William Ford work long and hard and in different buildings, and because this unique car usually has a deeply private life, the Fords and the car met each other for the first time in a week on the day the Vogue photographer took these pictures—in an exactly allotted fifteen minutes. To these young men the session was a party. They greeted with wide-open delight each other and that intricate beautiful mechanism, the X-100.







The full-length black coat opposite—our new leather stopper. It's also a starter—for all the newest news about leather, reported on the seven pages to follow. The news about belts:
1. Leopard epaulets on calfskin—example of the new belt narrowness. By Calderon, of Ohio leather. $20. Saks Fifth.
2. Olive-green aniline calfskin. By Criterion, $11. Altman.
3. New ribbon-end fastening on black velvet. By Criterion, $5. Bloomingdale's.
4. New collar-button fastening, on nutria-coloured calfskin. By Calderon, $9. Bloomingdale's. Leather by Loewenstein.
5. Capeskin dog leash by Speyer, $3. Arnold Constable.
6. Accordion-hinging: new way to make a belt fit closely. By Circle, of dark red calfskin; $8. Lord & Taylor.
7. Black calfskin; turnover to suède. By Circle, $9. Henri Bendel.
8. Widest new belt: red calfskin by Schaffer, $10. Best's.

The black leather coat

Opposite: The black hack coat—very unhackneyed. It's of sleek kidskin lined entirely with black alpaca (the lining turns out to form the collar). One exciting appearance: at the theatre, worn over a slim black sheath. By Bonnie Cashin, of Rajette kidskin; about $210. Sweater by Barbara Carol, $11. Skirt, $13. All at Lord & Taylor. Coat also at Hudson's; I. Magnin. Bag, Mark Cross.



Coming in by way of leather



In leather, and longer:
the daytime glove



In leather, and lined:
the tinted glove

News in the precious-possessions category (which is why we've interspersed these new leather gloves with new real jewels)—
the daytime fashion for the longer glove;
the delicious fashion of pale leather gloves with surprise linings.

1. The longer leather glove: washable velours suède in a new warm taupe; to wear with anything black gloves might be worn with. By André David, $10 at Lord & Taylor.

2. Gold compact with a design of twisted cords; at Cartier.

3. Gold compact with a checkerboard design; a line of diamonds at the opening. At Cartier.

4. Longer white pigskin gloves; as smart a white day glove as you'll find. By André David, $19 at Gunther Jaeckel.

5. Wreathing a gold bracelet: turquoises and pearls. David Webb.

6. Parchment-grey pigskin gloves, lined with darker grey duvetine—wonderful with red, for instance. By Superb, $13.50 at Bergdorf Goodman.

7. Citron-yellow kidskin, with the surprise of warm blue cashmere inside—further surprise, these are entirely washable. By Kislav, $8.50 at Best's.

8. A flowering of emeralds in diamonds—new pin at Cartier.

9. Gloves that could be worn with a winter coat, *or* be part of a young evening look: white kidskin lined with yellow cashmere. (They're washable.) By Kislav, $8.50 at Best's.

10. Rubies, emeralds, diamonds, sapphires—bracelet with a Byzantine feeling; Van Cleef & Arpels.

11. Pure pleasure: the oyster-white silk jersey lining inside these pale-pink kidskin gloves for evening. By Kislav, $9 at Best's.

12. A flower striped with diamonds and sapphires; Schlumberger.

13. For day: pale-pink kidskin, lined with red wool jersey. By Kay Fuchs, $16.50 at Saks Fifth.

14. Lining news: a gold Swiss watch, in a gold-mounted shell. Verdura.



5

6

7

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11



14

13



12



COMING IN:

the Bronze shoe

the Auburn velvet coat

It's all part of the new fashion for browns—
a fashion that's extending its influence from head to toe
of a smart woman's wardrobe. There's the new bronze shoe;
bronze not just in colour but in the delicate metallic gleam
of its leather—newest late-day or evening shoe to wear with black;
certain browns; red; any of the new evening fabrics shown opposite.
There's the new auburn velvet coat—
as smart a colour, as smart a length, as any new coat you'll see.
Facing page: Bronze kidskin sandals by I. Miller, $24.
Sandalfoot stockings (*no* reinforcement), "Apricot Brandy" by Noldé.
Bronze kidskin opera pumps by Herbert Levine; $30. Harzfeld's; Frost Bros.
Bronze kidskin T-strap sandals by Palizzio; $20. McCreery's; Hutzler's.
The leather in each case: Allied kidskin.
The fabrics: auburn velvet and black velvet by Martin; red-white-and-gold brocade
by Kandelaft; off-white satin and flowered brocade, Goodman & Theise.

This page: An entirely new way to go about all day,
little evenings: an auburn velvet coat
in the newest length, 7/8 (which means a slim skirt).
To wear with an auburn coat: black suède opera pumps.
Coat by Lo Balbo, of Cantoni velveteen,
$99. Saks Fifth; Sakowitz; Harzfeld's.
Shoes: left, by Palter De Liso, $28
at Bonwit Teller. Below,
by Pandora,
$25 at Filene's; Hudson's.
Right, by Newton Elkin; $27
at Lord & Taylor; Sakowitz.









HERBERT MATTER





1

IN, WITH TWEEDS:

Built-up leather heels

Marvellous polishing surface, very firm base—
the heel that's made of thin leather slices, namely
the built-up leather heel. Now it's more important than it's been
in years, what with the new tweeds, jerseys,
knitted suits coming in; looking their smartest,
in town or country, with really handsome pedestrians like these.
1. Opera pumps of tan llama calfskin; $55 at Henri Bendel.
2. Red calfskin pedestrians by Hill and Dale; $17 at Lord & Taylor.
3. Red opera pumps by Evins of Hubschman calfskin; $39 at I. Miller.
4. Low-heeled walking shoes of tan llama calfskin; $41 at Henri Bendel.
The suit: A sweater and skirt knitted of tweedy smoke-blue wool,
with a knitted suit's obvious talents for getting around without fuss—
plus a new talent built in: durable Mitin-mothproofing. Sweater, $18.
Skirt, $13. By Jantzen at Stern's; Famous-Barr; Frederick & Nelson.



2



3

4

RKBouché.



1



2

IN, WITH POLISH:

Dressmaker opera pumps

What makes the "dressmaker" opera pump, as opposed to the plain opera pump—some one delicate detail: a facing, a small bow, a collar. It's more than a technicality—it's the sort of important difference that exists, say, between your all-day stockings and the new wisp-weight 10-72s. These new dressmaker opera pumps: all polished leathers; all meant to be worn with polished costumes like this—a fitted new red suit.

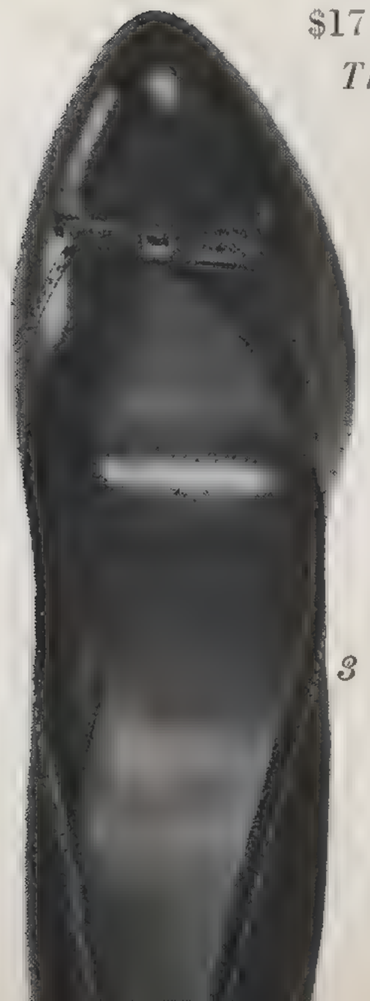
1. Brown calfskin opera pump collared in suède, and peaked at the front.
By Delman of Eisendrath leather, $30.

2. Brown alligator lizard opera pump with a Spanish toe.
By Valley, of Fleming-Joffe leather, $23, at Best's; Kempner's.

3. Stitched black calfskin opera pumps;
by Valley, of Loewenstein leather,
$17 at Famous-Barr; The Fair.

The suit: Brilliant example of the new line—cleanly-fitted from below the bosom to the waist: this slender red suit of chiffon-weight wool. By Varden Petites, of Hockanum wool; about $90 at Best's; The Dayton Co.; Thalhimers.

Greige chéchia hat, by Dior-New York.



3





THIS YEAR IS TWEED'S YEAR

This is a city tweed suit that *could* be worn
in the country—note the switch
in this statement. (Everybody else may think
decentralization's a great idea—but not so
tweed; not this year.) This suit is deeply fitted.
Has a skirt not much wider than an umbrella case.
And being tweed (a cobblestone weave of brown-and-white),
is a way to the smartest way to dress there is.
By David Crystal, about $50.
Best's; Montaldo's; A. Harris; J. W. Robinson.
Ronay handbag at Best's.

KRT Sonnlé.

This new tweed dress is about as risky
a hit-prediction as the next
Mary Martin show. It just can't miss.
Clearly-cut salt-and-pepper
tweed, with black satin piping,
black satin cat's-whisker bow
(and a Talon zipper to give the bodice
a clean fit). By Carolyn Schnurer,
$35. Saks Fifth; Garfinckel's;
Jenny's. The molten bracelet
and earrings, each pillowing clear
stones; by Castlecliff, at Saks Fifth.



THREE-PIECE SUIT:

tweed and jersey



Many new autumn suits:
ready-made costumes—
they come accompanied
by their own blouses.
Under the jacket of this
heather-blue tweed suit (note its
shaped shape), a high-necked,
cap-sleeved blouse of blue wool jersey.
A Handmacher three-piece suit, $50. Altman;
The Dayton Co.; J.W. Robinson; Frost Bros.
Also at Altman, the taupe wool jersey
gloves, by Dawnelle.

PRIGENT



THREE-PIECE SUIT:

wool and Paisley

The new fully-dressed suit—
a blouse is part of its design.
In taupe Anglo fabric, wool with a bit
of fur woven in for extra softness;
the blouse in beige-black-and-brown
wool jersey. By Carolyn Fashions.
about $100. Arnold Constable;
Mandel Brothers;
Pfeifers; Leon Froshin.

On both pages: jersey turbans.
diamond-sprinkled jewels,
and fur accents.
The turbans: John Frederics.
The jewels: Van Cleef & Arpels.
Norwegian blue fox stole, left: Maximilian.
The nutria muff, this page:
Reiss & Fabrizio.

R.L.S. in Samoa

BY J. C. FURNAS

RAWLINGS



R.L.S.'s tomb: names and initials of G.I.'s

Phyllis McGinley once wrote verses about literary "revivals" of such figures as Henry James and F. Scott Fitzgerald, ending with rueful irony: "I'd never been told they were dead."

During the years while I was working on the life of Robert Louis Stevenson, numerous people saw fit to ask me in effect: "Why Stevenson?" I think I took it good-naturedly. But I am not displeased to hear a good deal less of it recently. As the revival of Stevenson snowballs, it will be steadily clearer that he had never ceased to be alive and significant, that it was readers, not he, who had temporarily lost the key. The full swing of the cycle will take time no doubt. But the validity of man and work is and will be there—as solid as his massive tomb on Mt. Vaea in Western Samoa, as strange as his "long, hectic face with its flashing dark eyes" that so startled Henry Adams.

The summit of Vaea, 1,500 feet above the Pacific, was his own choice of burial place. Eccentrically grown trees shade it, queer red-leathery flowers bloom round it on haphazard native shrubs. The trail that leads to it is so arduous that some who have climbed it considered themselves entitled obscenely to vandalize the concrete sheathing of the tomb with their names or initials. Most of the way the path tunnels steeply upward through vine-choked jungle, windless, shadowy, and sweaty, nourished by the swashing rains that keep the islands of Samoa greenhouse-lush. But at one point the trail swings out on a buttress of the mountain, the trees part, and the climber can look far down on the red-iron roof of Vailima, Stevenson's "beautiful, shining, windy house," surrounded by its great lawn like a red handkerchief dropped on a green rug. This intimacy of house and mountain is probably what moved him to choose to be buried up there with his own verse as his epitaph:

"... This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill."

Vaea looms over Vailima. From the house the eye is drawn as irresistibly upward to its summit as northward to the impersonal immensity of the ocean. I first saw Vaea and Vailima six years ago, as the Auckland mail boat was picking her finicky way into the coral-treacherous waters of the anchorage of Apia, chief town of Western Samoa and, so far as you can speak of such a thing at all, geographical centre of the South Seas. The passenger next me on the rail, visiting Samoa to promote his business of making and distributing ship's biscuit, a great luxury to South Seas natives, pointed to a spot of white halfway up the shoulder of a conical-topped mountain back of town: "There's Stevenson's place," he said. As it happened, I was soon to live there for several months, playing bad chess of evenings in the same drawing room where Stevenson played it somewhat better, in front of the fireplace built to warm his sheets, because he was always more or less the plucky invalid. This is still the only house in tropical Samoa equipped with anything like a fireplace. At breakfast, lunch, and dinner, my chair stood practically on the spot where he lay dying, with merciful quickness, suddenly struck down by a cerebral hemorrhage now almost fifty-nine years ago.

Since then, as Government House for the Germans before 1914 and for the New Zealanders after 1914, Vailima has been remodelled and enlarged. Stevenson's second-floor workroom is now part of the drawing room, most of the upper verandas have been absorbed into the building. The outside walls are white instead of the blue-green of his time, which went so well with the brick-hued roof. But the place remains wide and airy and shady as he knew it, and I think he would like the new west wing with sleeping quarters above—Vailima never had room enough for its hospitable instincts—and its open-air dance floor below—Vailima parties were frequent, large, and famous. The new porte-cochere smothered in flowering vines would have delighted him, once he was past the stage of wry ridicule of the idea of Tom Stevenson's impecunious son—"a shameless Bohemian haunted with duty"—as proprietor of such grandeur.

When he was to ride up from Apia after dark, he always insisted that Vailima be kept open and lighted, so he could pick it out through the trees from far down the slope. Years before, in notes for an essay that he never completed, he had set down his ideal of what his heart's desire of a house should be. At the time he had small notion of going to the South Seas, and poor prospects of ever making *(Continued on page 143)*

Polio, GG, and Dr. Hammon

BY ALLENE TALMEY

ERNST HAAS



Dr. William McDowell Hammon

When a child gets stuck with a gamma globulin injection as a partial polio paralysis preventive this summer—over 1,000,000 injections ready—the man far behind the hypodermic needle is Dr. William McDowell Hammon of the University of Pittsburgh. In the past few years Dr. Hammon, with the aid of his colleagues and about a million dollars from the National Infantile Paralysis Foundation, set up the GG use.

Tall, easy in manner, with a large nose and mobile lips, he is a modest, careful man, full of soft qualifying words about his work, giving credit to every worker in the field, disclaiming elaborate praise. He is also a man of comparatively few words and most of them difficult to hear since he swallows his phrases as though they were delectable gumdrops. He can, however, be heard when necessary. Years ago, when he was an apprentice missionary preaching in a summer evangelist tent, he didn't like preaching, and he still doesn't like it, but the power to do so lies within him.

For two years he preached to the National Infantile Paralysis Foundation that it ought to give him the money to try out the GG control experiment. With great courage, the Foundation gave the money. Last summer, as the whole world ought to know, he and his aides gave injections to 49,005 children in Texas, Iowa, and Nebraska; half of them received GG, the other half, inert Knox's gelatin. No one knew which children received which until the Foundation unlocked, in its New York office, the code identifying the material given to each child. Then the researchers knew what substance had been injected into those children who later got paralysis. As Dr. Hammon wrote triumphantly: "There could be no doubt of the result—gamma globulin had won."

GG is only a step forward (progress has also been made towards producing a vaccine); the greatest value of the field tests lay in the fact that they gave doctors more knowledge of the amount of antibodies needed for protection. (Gamma globulin is the fraction of the blood that contains *most* of the antibodies which form to combat disease. It is removed from the blood plasma by a chemical fractionating process developed by E. J. Cohn of Harvard. Incidentally, GG is efficiently used against measles.) So far this summer some 30,000 children have had GG in Montgomery, Alabama, some 11,000 in North Carolina, and 35,000 in New York state.

The Hammon medical trail which led straight towards those injected children actually began in Columbus, Ohio, where he was born. At two his family took him to Pittsburgh and a house on the rim of a hill by the University. His father, a well-travelled oil and gas engineer, a man of military carriage and stout faith in the evils of smoking, drinking, cards, and dancing, brought his children up firmly. Besides teaching Biblical history in the Methodist church, Mr. Hammon, who had retired from business successful and early, loved weather. In fact, he was the chief of weather bureaus in various cities. His major effect on his son, however, lay in the church, for there William Hammon first became fascinated with the idea of the missionary life. He went to the Pittsburgh Bible Institute for three years to learn his profession. To do so he studied various trades: to be a blacksmith, to repair a fleet of trucks, to be a printer, and to make and repair shoes. In the summers, as a student evangelist, he held tent meetings throughout the United States. After he was ordained, he decided to add to his skills by attending a Belgian school for the study of tropical diseases. When he finished that course, he married a girl trained also as a missionary. Together they went out to the Congo. It was a surprise to them.

They really began their life by going up river for twenty-one days to a spot where they could leave the river and begin a thirty-day trek with two hundred porters (changed every five days) until they reached a recent mission for the Bantus of the Warega tribe where they were expected to establish a dispensary, a field hospital, and an industrial school. All his skills came into use.

In his diocese, the major disease was yaws, an illness in which the patients break out with dreadful fulminating ulcers. The Hammons gave a thousand injections a day. They encountered plenty of sleeping sickness, dysentery, and smallpox. For four years, during which their oldest child (who is now at the Rochester Medical School) was born, the Hammons remained. It distressed Hammon that all he knew of medicine had been contained in a lone medical course, really designed for *(Continued on page 140)*



1790 In high-waisted white muslin, four-year-old Chloe Sayer, Mrs. Langley Moore's niece, might have sat for Romney. Children's clothes like this, which didn't ape adult fashions, were new at this time.



1830 The "Romantic Age" shortened girls' skirts for freedom; added pantaloons for modesty. Here is Lucy Bartlett, daughter of Sir Basil Bartlett of the B. B. C., and great-granddaughter of Lily Langtry.



1848 Lady Harriet Hastings, the Earl of Huntingdon's youngest daughter, wears an early-Victorian dress of green silk. At this time, and long after, children were dressed in fabrics hard to wash or clean.



1856 Lady Selena Hastings, older sister of Lady Harriet, wears "separates" of the 'Fifties: full skirt, ribboned jacket. Her mother, Lady Huntingdon, as Margaret Lane, is the author of *The Brontë Story*.



1860 Little boys wore petticoats until they were "breeched," at about five. From then on, they were dressed far more comfortably than girls—witness Simon Ward-Jackson's suit of washable flannel.



1860 Georgina Batsford, daughter of Mr. Brian Batsford, the publisher, looks like Alice in Wonderland in a cinnamon calico dress trimmed with black, as little girls' dresses were (curiously) for years.

"THE CHILD IN FASHION"

These authentic costumes, worn by contemporary English children, are from the collection of Doris Langley Moore, British writer on "the history and psychology of dress." They will be among the eighty illustrations in her new book, *The Child in Fashion.* Author of *The Woman in Fashion,* and (with Sacheverell Sitwell) *Gallery of Fashion 1790-1822,* Mrs. Langley Moore also writes detective stories.



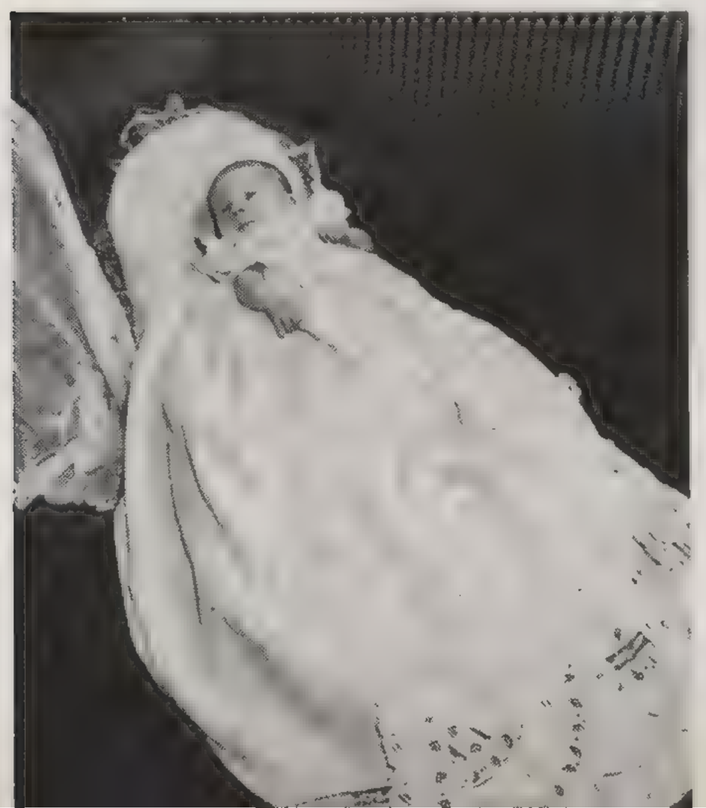
1865 Queen Victoria, at Balmoral, had started the rage for tartan, and little boys became fantastic Highlanders. This delicious outfit, once in the family of Margot Fonteyn, is worn by Max Rhodes.



1890 This finely-embroidered infant's robe is shorter than an early-Victorian one, but layers of underwear were still thought necessary. The baby is Stephen Clarke, grandson of Sir Alan Herbert.

1905 It was considered well-bred for Edwardian children's clothes to give the minimum effect for the maximum labour; fabrics were light, colours pale. Dress worn by Sophia Batsford, sister of Georgina.

1874 This embroidered navy-blue coat, made for a Victorian little boy, is worn by Christopher Lennon, son of the noted architect. His hat and boots, and his mother's costume, are also of the period.





DIANE AND ALLAN ARBUS



Axie Clark's new autumn clothes, mainly DARK COTTONS

This is the third appearance in Vogue of a famous wit: Axie Clark, the daughter of Mr. and Mrs. Charles Arthur Clark, junior. Since her last sitting at Vogue, she's turned ten, turned serious, and has decided that marriage and a career *will* mix: she's saved her allowance, bought herself a camera, and now intends to become a photographer of consequence. As for her fashion opinions: this year, when Axie is not wearing the uniform of Miss Chapin's, she intends to wear a great deal of navy-blue cotton; very smart, she thinks—especially with her new beige coat. *Facing page:* Carrying her camera—Axie, in her smart new navy-blue broadcloth dress. By Celeste, about $15. From Altman; I. Magnin. *Below:* Axie, still wearing her Southampton sun tan, previews her winter coat. Beige fleece, bone-buttoned. By Bambury, $40. Lord & Taylor. *Right:* Axie, as she'll look after school this autumn—Black Watch plaid cotton dress with a piqué front. By Perriwinkle, $12. At Saks Fifth.





DARK COTTON, Kathy Slate's new autumn choice



This is the first appearance in Vogue of Kathy Slate—and probably her last for a while (she's due to lose her baby teeth any day now, and will have to reorganize her enchanting smile around some vacancies). The eldest of three daughters of Mr. and Mrs. John Hampton Slate, Kathy's just turned six; will go into the first grade this autumn. Her fashion opinions? Very much like those of the older woman on the preceding two pages: like Axie Clark, Kathy likes dark cottons for after-school park-parties.

Above and right: Kathy Slate in a fresh-dress-solution she very much approves: a dark cotton jumper with a full, gathered skirt, a separate yoke or blouse. By Tiny Town Togs, in M. W. Thomas cotton, the dress above, in red and black Tattersall checks, $15; the dress at right, navy blue, $15 Both at Altman; Woodward & Lothrop; and at shops listed on page 142. *Facing page:* Kathy and her second-littlest sister, Megan, both dressed in cotton, and dressed for a party. (Kathy's arranging transportation, apparently.) Blue-printed cotton by Everfast, made crease-resistant by Everglaze; trimmed with brown velvet. By Youngland, $9. Best's; Hudson's.



DIANE AND ALLAN ARBUS



The two-coat, two-suit wardrobe



PRIGENT

One half of a smart new wardrobe: black broadcloth suit; glinting coat, facing page.

For the woman who's looking for a new autumn look—in a highly organized fashion—everything's arranged. On our left, an all-day (almost all-year) coat to wear with a shaped jersey suit. On our right, a glinting afternoon-and-dinner coat, to wear with a shaped black broadcloth suit (this is the year this suit will make its name). Altogether, a very workable wardrobe in very little wardrobe-space.

Facing page: A coat that tells the new narrow line, but isn't all day about it—nubby black wool woven with gilt Lurex threads, therefore an afternoon and dinner coat, an exciting theatre coat. Here, its stole forms a funnel neckline. In Anglo fabric, $85. Tambourine hat, Emme. "Cherry" lipstick, Houbigant.

Directly above: The suit that might spend part of its day under the coat shown at right—the suit that will be one of the season's important fashions: shaped, of black broadcloth. In Ducharne wool, $85.

Directly left: Newly narrow grey wool fleece coat, a city-country-traveller, an absolutely basic coat, and very good news. In Forstmann wool, $100.

Below: Darker by a good two shades than the coat named above (and meant to be worn beneath it), a daily suit in grey ribbed Rodier wool; $100.

Both coats, both suits, by Swansdown. From Altman; Hutzler's; Vandervoort's; Titche-Goettinger.



One half of a smart wardrobe: grey fleece coat, grey wool suit.







In the chairman's office: Rousseaus against straw-cloth walls, a Shirvan-Khilim rug

KERTÈSZ

MLLE. CHANEL, FAMOUS CLOTHES DESIGNER,
PUTS HER SPECIAL IMPRINT ON THESE ROOMS:
black and white along with "the colour of wrapping paper"; leather;
Coromandel screens; African bronzes; and important paintings used informally.

Chanel perfumes—about which
Cole Porter once wrote:
"Which the sweeter smell makes . . .
the rose, or the perfume that Chanel makes?"—
are newly housed in New York. Although a coolly
efficient working milieu, this new headquarters
is full of decorating ideas for private backgrounds;
has such extraordinary treasures as six paintings by
Le Douanier Rousseau, including the famous "Monkeys"
and the small "Quarry"; two Renoirs, "Lady with Jabot"
and "Portrait of Gabrielle"; a priceless collection
of sixteenth-century African Benin bronzes;
French Regency and Provincial furniture;
a rare Shirvan-Khilim rug from northern Persia
(once used to wall off a harem, and woven with
tiny slits so the women could peek out, unseen).

Here, too, is the unmistakable imprint of
Chanel herself—a small dynamo of a woman,
incisive, nervous, ineluctably French, possessed of
accurate taste as some people are of perfect pitch.
On her last trip to New York, in March, she
supervised every detail of the décor. Chanel loves
beige (one friend said, "She lives surrounded
by beige"); here, there are beige carpets, honey-beige
straw-cloth walls, blond-beige woods—walnut, pearwood;
rosy-beige leather on old French chairs.
She loves, and collects, Coromandel screens;
here, two superb twelve-fold screens have been
cut down and re-pieced by expert Japanese workmen
to make two walls of the reception room.
A third wall, in this room, is mirror
(mirrors are another Chanel decorating trademark).

Black-and-white, perhaps her best-known *imprimatur*,
appears in black iron tables with milk-glass tops,
white leather chairs, black iron showcases
for the famous black-and-white perfume bottles.
A hall tiled in huge black and white squares
leads past smaller offices to the chairman's office,
and the bright little terrace, walled in green.



A sailcloth sofa, rope chairs, a Sumerian stone ram, on the terrace

Black-and-gold Coromandel screens wall two sides of the reception room





THE BRIDE AND BRIDEGROOM RETURNING TO BLENHEIM PALACE

After the ceremony, Mr. Charles Robert Muir and Lady Rosemary Muir climb the steps of Blenheim for their reception, in a flurry of small attendants.

Last-minute fitting: Serena and Mimi Russell, the bride's nieces; watching, their mother, Lady Sarah Russell.



When Lady Rosemary Spencer-Churchill, youngest daughter of the Duke and Duchess of Marlborough, was married late in June to Mr. Charles Robert Muir, the wedding reception was held at Blenheim Palace, the immense, columned Queen Anne house which had been, three weeks before, a backdrop for the Marlboroughs' brilliant Coronation garden party (Vogue, August 1). The wedding guests drove to nearby Oxford for the ceremony in Christ Church Cathedral, then returned to Blenheim. Probably the most enchanting feature of this English June wedding was the group of seven little bridesmaids in white organdie, and five little pages in white satin, who attended the bride—herself in white organdie. At the Coronation, Lady Rosemary had been one of the six pretty train-bearers to the Queen.

THE WEDDING OF LADY ROSEMARY SPENCER-CHURCHILL AND MR. CHARLES MUIR



Left: Princess Margaret (right) with the Duchess of Marlborough (centre) and her lady-in-waiting, Miss Iris Peake.



The bride and groom cutting the cake for the Blenheim staff.



The bride's father, Duke of Marlborough.

Below: Ten of the twelve little attendants.
Standing, from left to right: Susan More-O'Ferrall, daughter of Mr. and Mrs. Frank More-O'Ferrall; James Hambro, son of Mr. and Mrs. Jocelyn Hambro; Lady Sarah Coke, daughter of the Earl and Countess of Leicester; Serena Russell, the bride's niece; Jane Gregory-Hood, daughter of Major Alexander Gregory-Hood and Mrs. John Beith; Jeremy Sykes, son of Sir Richard and Lady Sykes; the Hon. Victoria Mills, daughter of Lord and Lady Hillingdon. Seated, from left to right: Richard Hambro, brother of James; Jane Astor, daughter of the Hon. Michael and Mrs. Astor; and Nicholas Soames, son of Mr. and Mrs. Christopher Soames, and grandson of Sir Winston Churchill.

STEARNS





Mme. Georges Auric, wife of the composer: at the charity ball in the Versailles Palace Orangerie.

WHAT THEY WORE AT THE PARIS PARTIES

Baroness de Cabrol, who organized the circus at one of the big charity balls, wears a pale embroidered ball dress.





The Duke and Duchess of Windsor at the Circus Ball. The Duchess, here in a black and white print, chose short dresses for this and the Versailles ball.



Mrs. Charles Wrightsman, in white lace, with Mr. Gilbert Miller, at the ball given by Miss Elsa Maxwell.



Countess Moreschina Arrivabene, with Mr. Philippe de Croisset, at Miss Elsa Maxwell's ball for Mr. and Mrs. David K. E. Bruce.



Mme. Augusto Ramirez Moreno, wife of the Colombian Ambassador to France, sitting with Mr. Loel Guinness.

The Marquise de Portago, one of the beauties, here in a dress of black and white bands of pleated net.





Mrs. David K. E. Bruce, wife of the former American Ambassador to France and a guest of honour at Miss Maxwell's ball; here in one of the season's flowery chiffons.

BOUCHER



Mrs. Digby Churchill, wearing Dior's lovely white organdie and satin dress and jacket, with Mr. Raymond Guest.

THE DAVISON-CHEREMETEFF WEDDING



AT THE RUSSIAN DOUBLE CROWN CEREMONY.

In a Russian Orthodox wedding ceremony—in which the bride and groom carried lighted candles, exchanged rings, and had crowns held over their heads—Miss Catherine Cheremeteff, daughter of Count and Countess Basil Cheremeteff of New York, was married to Mr. Daniel Pomeroy Davison, son of Mr. and Mrs. F. Trubee Davison of Locust Valley, in the Church of Our Lady of Kazan at Sea Cliff, Long Island. Sixteen young ushers, including one of the bridegroom's brothers (the other was best man), took turns holding the jewelled crowns over the heads of the bridal couple during the long and impressive ceremony. The Right Rev. Malcolm Peabody, Episcopal Bishop of Central New York, the bridegroom's uncle, gave the blessing. (The bridegroom's maternal grandfather was the late Dr. Endicott Peabody, founder and for many years headmaster of Groton School.) After the ceremony, attended only by the two families and very close friends, there was a large, pleasantly casual reception at Peacock Point, the Locust Valley estate of Mrs. Henry P. Davison, the bridegroom's grandmother. At the back of the house, with its sweeping view of Long Island Sound, stood a big marquee to shield guests from the summer-afternoon sun. When the receiving-line broke up, the bride, looking astonishingly cool in white linen, and her husband joined in the dancing under the marquee.



CUTTING THE CAKE

Mrs. Davison, who was born in France, came to the United States in 1947; for the last year, she has been on Vogue's fashion staff as a junior editor. Mr. Davison is with the law firm of White and Case. His father, F. Trubee Davison, a former Secretary of War for Air, was for many years president of the American Museum of Natural History in New York.

DE MORGOLI



HE BRIDE AND BRIDEGROOM WITH THEIR MOTHERS IN THE RECEIVING LINE



THE RECEPTION AT PEACOCK POINT, THE HOUSE OF MRS. HENRY P. DAVISON.

CECIL BEATON



LADY MELISSA WYNDHAM-QUIN,
ELDEST DAUGHTER OF THE
EARL AND COUNTESS OF DUNRAVEN

Lady Melissa, a young Irish beauty of Adare, County Limerick, spent the Coronation season in London with her family. The daughter of the former Nancy Yuille of New York, whose sisters are Mrs. Carroll Carstairs, Mrs. Harry Payne Bingham, and Mrs. Wolcott Blair, the young débutante wears here a white handkerchief linen dress by the Dublin designer, Sybil Connolly.

TWEED AT A TURNING POINT





RAWLINGS

Think of gorse and heather when you think of tweed?
Not necessarily, lately, if you know your fashion.
The way tweed's looking these days, you're much
more likely to think of smart city restaurants,
big city airports; to have as much tweed in your
closet in town as you have on hangers in the country.
Here, two of the smartest looks an autumn wardrobe
could own, in tweed—not just for the woman
who's always loved tweed, but for any woman who
likes her smartness stated in simple, direct terms.

Above: Smart city look in tweed—the new narrow coat
and skirt, of black-and-brown British tweed;
the sweater, cashmere trimmed with the tweed. $245.
Black velvet back-of-the-head hat, by Tatiana.
Facing page: In beige wool tweed, a shaped suit
with a knitted collar and knitted pocket-flaps—
a look that could go travelling anywhere in the world.
$120. The coat, in taupe wool-and-guanaco
Worumbo fabric, $175; by Max Milstein.
Everything: at Saks Fifth Avenue's shops across the country.



Above: The new evening line—the line that perfects the figure as it goes along—in a short lace evening dress. The décolletage and shoulder sleeves are a special asset; for added softness, a float of lace from the belt, and a triangular lace scarf. In black lace with a Chantilly pattern; about $225. Costume and Aris gloves both at De Pinna. The costume, also at: Carson Pirie Scott; Harzfeld's.

For the woman who likes her age

These two pages are for the woman who does NOT want to be mistaken for her own daughter; who does NOT fancy being called girlish; who would NOT trade the advantage of her years—her confident, feminine authority—for the prettiest débutante dress in the world. For her, here, clothes that emphasize her advantage, from a new collection designed by Castillo for Fred Greenberg. Each is cut for the figure and the life of the woman who could be any age. Each is a fashion whose age Vogue can vouch for—born in 1953.



Above: The new three-piece suit, a fashion at any age (see pages 100-101), given an authoritative elegance here. The blouse—the softest cut of all, an overblouse. Black wool, with black-and-beige jersey. The costume, about $155. Lord & Taylor; Makoff's; Sakowitz. Cartier bag. Quilled pillbox: Irene of New York. The man in the picture—wearing a grey flannel Lebow suit, a Dobbs hat (Lord & Taylor).



PAUL HIMMEL

Left: The new shape in costumes—shaped; here, with dinner, the theatre, and a woman's figure in mind. The jacket is long-sleeved but low-necked (*that's* putting the emphasis in the most flattering place), with pockets easing it at the hips. The bow in the décolletage: part of the dress underneath—a sheath, with capped shoulders. In beryl blue silk satin; about $155. Bergdorf Goodman; John Doyle Bishop.



DESSÈS VOGUE PATTERN 1232



JACQUES FATH VOGUE PATTERN 1228



HEIM VOGUE PATTERN 1230

Vogue Paris Patterns:

MAKE YOUR OWN PARIS COPIES



SCHIAPARELLI VOGUE PATTERN 1231



GRIFFE VOGUE PATTERN 1226

ROBERT RANDALL



PAQUIN VOGUE PATTERN 1227



PATOU VOGUE PATTERN 1229

Wrapped up in tissue paper for you: Paris original designs. These eight came out of the great Paris couture houses. had their pictures taken, then came to America to be made into Vogue Patterns. (Only Vogue has the pattern-rights to these French houses.) Will they be hard for you to make? Not necessarily; some are relatively simple. The point is, they're important fashions.

DESSÈS. Look through the fabric swatches on pages 74 and 75—this suit, fitted well, and made in one of the new span of browns: just as smart as can be. The narrow skirt has a fanning godet at the back. Vogue Pattern 1232.

JACQUES FATH. A dress that's dress enough to be worn alongside suits (the original: of suit-weight grey wool jersey with a fringed wool scarf). Narrow, with two deep pleats back of the skirt. Vogue Pattern 1228.

HEIM. Making slenderness easy: a coat dress with a deep-rolled skirt pleat, a softly released bodice pleat. Original: in grey flannel. Vogue Pattern 1230.

PAQUIN. A narrow dress with pleats—horizontal pleats. Neckline outlined with white piqué, the bow angled. The whole thing, a dressmaker's dream: handsome, simple, easy enough (make it in your own atelier). Vogue Pattern 1227.

PATOU. A lightly fitted suit with an off-the-neck neckline; the collar could open onto a fur scarf, a sweater, or nothing—smartly. Vogue Pattern 1229.

SCHIAPARELLI. A dress that's narrow in a highly-individual way (Schiaparelli's way). Bloused a little, pocketed squarely, collared positively. Smart way to go into autumn—at an under-three-yards fabric expenditure. Vogue Pattern 1231.

GRIFFE. A coat dress with a slightly heightened waistline at the front, a natural waist at the back, and no belt at all. It's Griffe's—he's the past and present master of this cut. Vogue Pattern 1226.

LANVIN-CASTILLO. A three-piece suit that puts its news across in print—a winter print lines the jacket and makes the blouse. Vogue Pattern 1233.

Back views, sizes, yardage, on page 144.



LANVIN-CASTILLO VOGUE PATTERN 1233



HONEYMAN

Blacker grey flannels: an Ivy League idea that's catching on cross-country. Yale guard Richard Polich ('54) wears a single-breasted wool suit—details about it, below right.



The navy-blue jersey blazer: nice bridge between tweed jackets and suit jackets. Worn by Eric Johnstone (Yale '54), a wool jersey jacket with the weight and ease of a sweater.



Jersey herringbone jacket: tweed with an easier ease. The wearer—another Yale senior, Vincent Banker. Two-button jacket of oatmeal-coloured wool jersey; good narrow lapels.

FOR THE YOUNG MEN AT COLLEGE



The field-trial jacket: tough new cut in campus jackets. Water-repellent cotton; corduroy collar; oilskin-lined detachable inside game pocket (fine for books, or birds).



The car coat: new shorter outer coat (for the new, shorter cars?): 34 inches long. Single-breasted, camel-coloured fleece, with a plaid lining, leather buttons, an extra chest pocket.



The shorter stadium coat: the most warmth, with the least bulk. In nylon and rayon gabardine, 36 inches long, with a knitted alpaca lining; two decks of pockets on each side.



The yellow cotton raincoat: a waterproof slicker that won't stick, crack, or leak. Raglan cut, back vent, flapped pockets, brass buttons. Details about everything, both pages: below.



The cashmere pull-over: college staple since the Year One. All three shown (at Yale's Fence Club): V-necked and long-sleeved. The colours here, barley, light grey, or maize.



Black flannel dinner jacket with peaked lapels: another Ivy League idea that's a good idea in any league. Jacket and trousers, in a new blend of wool-and-Dacron; the lapels, satin.

Facing page: Far left, suit of Hockanum wool, $75. By Hart, Schaffner & Marx. At Wallachs.
At top, blazer of Heller worsted jersey with a dotted lining of Skinner rayon. By John Alexander, $55. At Altman.
Below, jacket of Heller jersey, $65. By Society Brand, at Clarke's, Tulsa.
This page: Top left, field-trial jacket, $19. By Albert Richard, at Wallachs.
Top centre, the car coat, camel-coloured fleece, $60. By B. Kuppenheimer, at Altman.
Top right, coat by Zero King, $35. De Pinna.
Lower left, Alligator raincoat, $11. Lord & Taylor.
Lower centre, pull-overs, $30 each. By Forstmann, at De Pinna.
Lower right, black flannel dinner jacket, trousers, $70. By S. Rudofker, at John David.
Everything: also at shops listed on page 142.
The scene throughout: the Yale campus (except the dinner jacket—photographed in a well-known Yale annex: the Stork Club).

Looking from left to right, above: brand-new ways for the college man's clothes to be basic. Everything's an essential—but everything has new potentials. There's the new grey flannel suit, as basic to campus life as books, made this year in a blacker grey (new and good in town, for instance, with a maize Oxford-cloth shirt, a black-grey snap brim hat). There's the basic coat, cut to a new shorter length to give it new freedom. There's the odd jacket in an easier new tweed, tweed jersey. There's the odd jacket in 1953 shapes—some are blazers, some are field-trial jackets. The yellow slicker's changed to cotton, and dinner clothes have greater comfort: now they're of flannel. What hasn't changed? Only staples that are perfect as they are—cashmere pull-overs, black knitted ties, black calfskin moccasins. *And* good tailoring. That's essential in every college-going wardrobe, every semester. The tailoring here: casual, but far from careless. Don't move a button until you've re-read the 1953 guide for fitters that appeared in May 15 Vogue.

For Vogue's Young Nillionaire—

the new SHIRTDRESS



1



3



2

This is the young dress we made much of in our college issue—the dress with lines copied from a shirt (the big three: T-shirt, polo-shirt, Brooks shirt). Now, new versions—for the girl who keeps an eye on her bank balance (low), never stints fashion. 1. Shirt-tabbed dress of crisp blue rayon-and-acetate; the dress to reach for on the first cool day, wear with a striped turban; an upholstery-print bag. By Martha Manning, $11 at Stix, Baer & Fuller; Titche-Goettinger. Turban, a John Frederics Charmer, and bag by MM; both: Bloomingdale's. 2. Rhinestone-buttoned velveteen shirt—with its own velveteen skirt, a slim black afternoon dress that might go to cocktails with a leopard muff. By Peg Palmer, $23 at Vandervoort's; Stewart Dry Goods. Black velvet pillbox by Madcaps, at Best's. 3. The unexpected: a *velveteen* polo-shirt in the smart new colour, cocoa-brown; worn over a slim worsted jersey skirt, a knitted turtle-neck dickey. Costume by Carlye, of Crompton velveteen and Wyner jersey. In junior sizes, $45 at De Pinna: Younkers. Cowhide bag; Lennox. Lord & Taylor. 4. Making the easy shirtdress easier still—bloused back fullness on this blue worsted jersey dress, cardigan-bound in grosgrain. By Minx Modes of Wyner jersey, in junior sizes. $23 at Saks 34th; Vandervoort's. We added the black cowhide belt. 5. Extended T-shirt—the fashion stated directly in grey worsted jersey; yoke, neckline and sleeves outlined with ribbing. This dress has its own hip-bone-length jacket, also bound with ribbing. By Paul Sachs, of Wyner jersey, $40 at H. P. Wasson; F. & R. Lazarus. Fake pearl hoops, bangles by La Tausca; string gloves by Crescendoe at De Pinna.

COFFIN



4



5

For Vogue's Young Nillionaire—

the new SHIRTDRESS *continued*

The shirt-theme—good news in young dresses, for good young reasons: namely, smartness with ease. 6. Shirtdress that's technically separates (and might, therefore, be doubly useful to a young wearer). White rabbit's-hair-and-wool jersey polo-shirt, piped with black braid; black velveteen skirt. Shirt, of Lebanon jersey; $9; skirt, of Juilliard velveteen, $13. By Jo Collins, in junior sizes, at Saks 34th; H. & S. Pogue. Bucket bag, Saks 34th. 7. Highly dependable young dress: this shirtdress of dark grey flannel, with an open sport-shirt collar, big black buttons. (Its serious buttoning is down the back.) The black calfskin belt, its own. By Tremayne, of Miron flannel, $45 at De Pinna; Goldwater's. Leopard-print bag, Lord & Taylor.



7

6



8. A removable shirt-clause—the dotted silk dickey buttoned in—makes this black velveteen sheath available for late-day jewelling. By Doris Dodson, in junior sizes. $20 at Oppenheim Collins; Jelleff's.
9. The polo-shirt dress, highly-polished version in black worsted jersey with satin surroundings. By Irene Karol, of Wyner jersey, in junior sizes; $30 at Sonnenfeld's; John A. Brown. Black calfskin bag, by Ronay, at Oppenheim Collins.
10. Beige wool-and-rabbit's-hair jersey polo-shirt dress; the V-neck filled in with a ditto dickey. Nice for a change: white kidskin buttons and belt. By Ellen Kaye, of Security Mills jersey. In junior sizes, $30 at Milgrim; Sakowitz. Beaded gilt rope worn here as a bracelet, by Monet at Milgrim.
Background for the dresses shown here and on the preceding two pages, the Connecticut country house of Mr. and Mrs. Brooke Cadwallader.



9

COFFIN 8



10





RAWLINGS

Tweeded shirtdress, with a shirt's washability

The dress that copies a sport shirt's lines, including the one on the tag about the fabric's being washable: it's a new tweeded combination of Orlon-and-wool (Milliken's "Lorette"). First to cut into the fabric in this heathery grey-and-mauve pattern: Nelly Don, who added this obliging fact to an excellent cut—a waistline margin of a quarter-of-an-inch that allows the waistline to be lowered by the simple process of pulling a thread that undoes the seam. What we added to an already valuable fashion: this jewel of a calfskin belt by Schaffer, with a new waist- and hipline. Dress, $30 at McCreery's; Carson Pirie Scott; Bullock's. Coro jewellery, McCreery's.



Miss Chandler Roosevelt. Her regular complexion care is a thorough creaming with Pond's. "I just love the fresh, *clean* look Pond's Cold Cream gives my skin," Miss Roosevelt says.

"It makes you so happy about your skin— this quick, easy wonderful care!"

says

Miss Chandler Roosevelt

Granddaughter of the late President Franklin Delano Roosevelt, and one of the most popular sophomores at her college, Miss Roosevelt is a sunny-gold blonde, with deep blue eyes. Her complexion is enviably lovely—clear and smooth, with a fresh, vital color.

MANY A GIRL gets the idea that a lovely skin is just plain good luck. The fact is—it takes more than mere *luck* to have a lovely skin. Skin doctors will tell you your skin is a direct reflection of the kind of daily care you give it.

Time and again, a girl's skin has been almost magically changed with the right care. And any girl can work this complexion magic with one of the simplest, easiest of home treatments. It is the care Miss Roosevelt and so many college girls have adopted for the wonders it works—a Pond's Cold Creaming each night.



No skin need look dingy, rough, "pore-y"

The root of so many, many skin troubles is a particularly insidious kind of dirt. Not just ordinary surface dirt. But dirt that works *deeper* into pore-openings—and hardens and *sticks*.

This is where Pond's Cold Cream is so unusually effective. Pond's Cold Cream is an exclusive formulation of scientifically chosen ingredients. It is specifically designed to soften, then *lift out* the stubborn, embedded dirt —the dirt that makes your pores look enlarged, your skin look muddy. This is why a Pond's Cold Creaming makes your skin look noticeably fresher in color and finer in texture.

And, a daily Pond's Cold Creaming benefits your skin a *second* way: It gives back to your skin the oils and moisture your skin loses every day from outdoor exposure; from being in dry, stuffy rooms. Losing these natural skin softeners gives your skin a coarse look . . . a dry, rough "feel." Pond's Cold Cream *replenishes* these oils and moisture daily as you cleanse—keeps your skin smooth, soft to touch.

Here's the way to get the most good from your daily Pond's Creamings:

For fresh tone, a clear texture



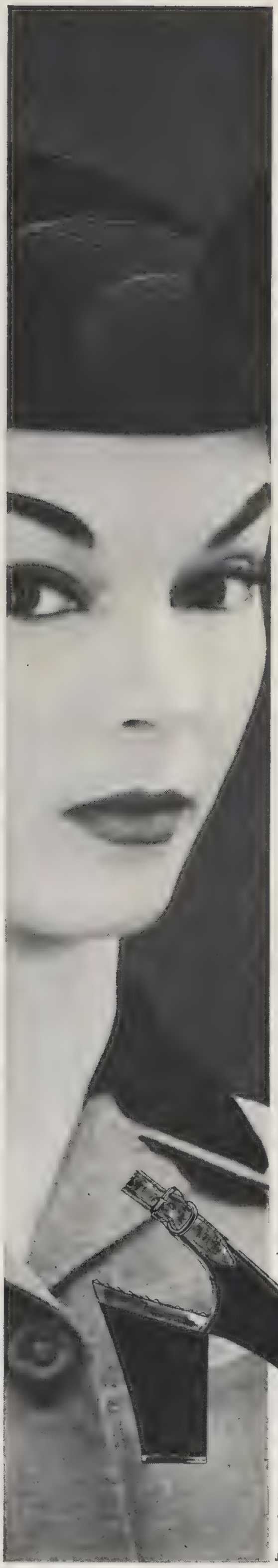
With fingertips, cream *brisk* little circles from your throat *up* to your forehead. This helps Pond's Cold Cream do its most thorough cleansing. And—it *stimulates circulation*. Helps your skin look finer. Brings up color. Tissue off this first creaming *well*.



A snowy, beautifying "rinse"

Circle on fresh fingerfuls of Pond's Cold Cream. But this time, tissue off *lightly*. The invisible traces of cream you leave on your face will soften your skin overnight, protect it by day.

"It's so *easy* to have an attractive complexion," say girls who use Pond's Cold Cream every night. Start now to use this famous cream faithfully every night. You'll agree no other care has ever done your skin so much quick, *see-able* good.



for the
woman
who's a
Junior League
sponsor

THE TAILLEURED SHOE
DRESSMAKER DETAILED

BRITISH WALKERS
MADE IN THE U.S.A.

DERBY
combines rich calf with smart suede ramp inlay to give you that classic look with new sleekness. Black, antiqued tan, navy blue, red.

YORK
in a carved out design, accents the bias look. Smooth, supple calf matched with the elegance of suede. Black, red, navy blue, cognac brown, antiqued tan, camel beige, dusk grey.
At finer stores everywhere

58 years of crafting luxurious footwear for discriminating stores and clientele is our sole occupation.

J. P. SMITH SHOE COMPANY, CHICAGO 22

New figures—
these
are knitted



1



2

Coming in very naturally along with autumn's slender line—
new knitted clothes that fit the figure all the better now
(new methods of closer stitching, for one thing),
and look especially smart when they're knitted with tweeded textures.
1. Slender rib-knit dress of navy-blue wool
(the ribbing acts as pleating does in fabric—adds
a motion-clause to slenderness). By Lawrence,
$35 at Saks Fifth; Harzfeld's. Silk scarf, Carol Stanley.
2. A grey herringbone-tweed suit . . . entirely knitted.
No easier way of slipping into the new supple slenderness.
By Alberic, $25 at Lord & Taylor; Jays.

3. Interesting new tweed—knitted, of textured brown-and-white wool. Like other new tweeds, this casual cardigan suit might be more city- than country-minded.
By Marinette, $50 at Tailored Woman; Joseph Horne.

4. The tweeded look; ribbed narrowness; the three-piece suit—all, points in favour of this knitted black-and-white costume: cardigan, pull-over, and straight skirt.
By Rosanna, $40 at Franklin Simon; Wanamaker's, Phila.

5. The red suit . . . stating the new slender line.
Excellent example of the new firm tailoring now possible in knitted suits—this has a tulip-treatment at the shoulders.
By Hollywood, $45 at Abercrombie & Fitch.



3





4

HONEYMAN

5

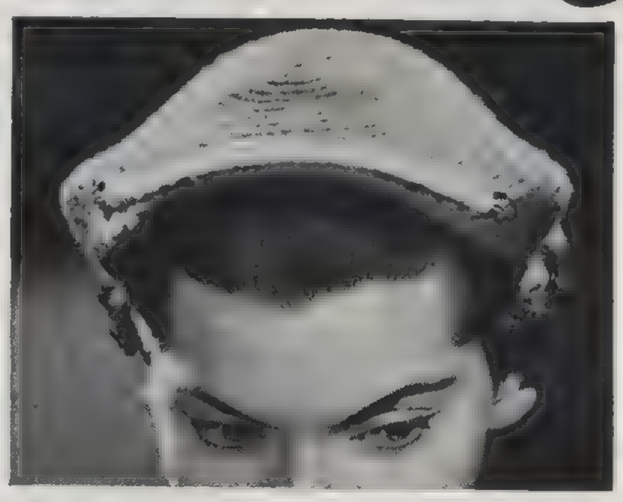
any way you look at it...



The VICTORIA, *in fur felt, about $10.00*
The VALENCIA, *in Merri-Soise, about $11.00*

you'll be a prettier person in
Autumn's delightfully different

hats by *Gage*



The VANESSA, *about $5.00*

Delectable...

and so compatible to your curls. In new wool yarn, it's rakish or demure, depending on YOU.

by
Jean Allen
of Gage

For stores featuring these and other hats by Gage, write GAGE, 1 West 39th St., New York 18

They're the streamlined dreams of Detroit

and of 44 other cities



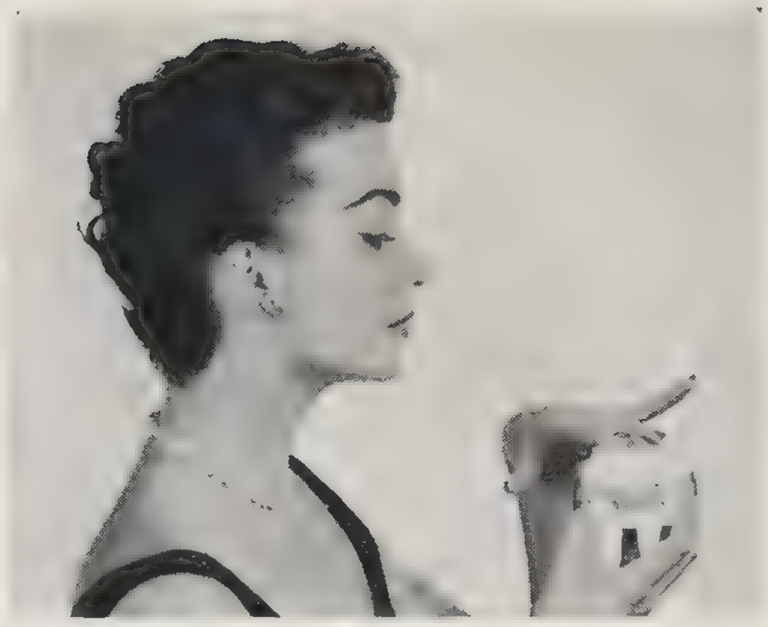
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WORLD'S MOST BEAUTIFUL SHOES

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Chandler's

SHOE SALONS



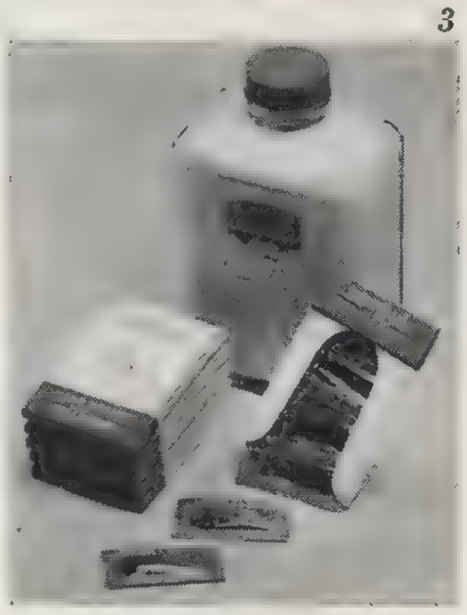
1

Discoveries in beauty



2

3



Beauty simplifiers—products designed to solve problems directly, easily, with prettiest results.

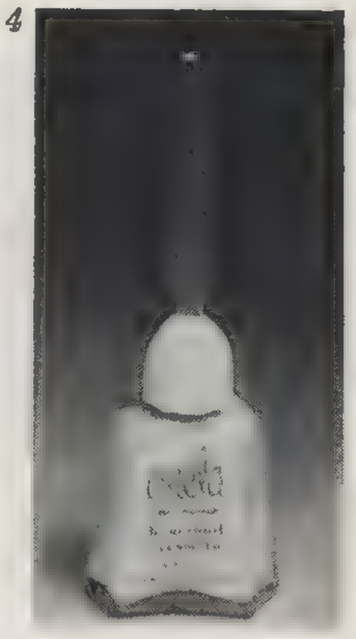
1. To keep the most tumbled-about coiffure self-contained, there is the smooth control of Dusharme Wave Creme. The fine-spun texture of this cream makes it effective in managing the finest wisps of hair for a neater silhouette. A lanolin ingredient adds softness and lustre to the hair, encourages curliness. Saks Fifth.

2. The formula for O-fair was laboratory-bred to make shaving legs less of a process, more of a beauty treatment. This pink lotion won't clog the smallest razor; is such an effective skin softener that it need not be rinsed off. Stern's.

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4. Anela is a liquid cream that encourages delicate nails to grow stronger, to longer lengths. Applied with a manicure brush around the cuticle and gently massaged below the cuticle line, its treatment begins at the tender, growing base of the nail. Anela keeps cuticles soft and pliant—will not affect nail enamel. If splitting and tearing continue, remember that nails reflect your health, your diet. Arnold Constable.

4



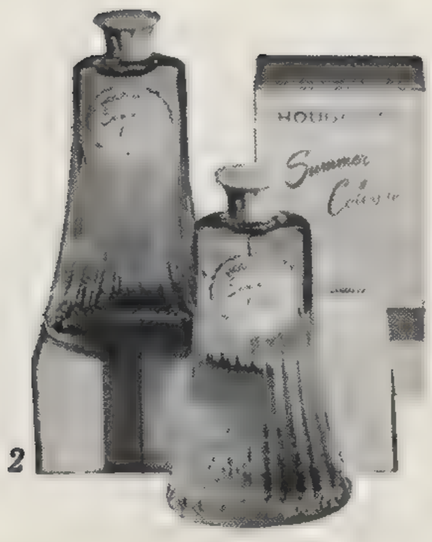
MIEHLMANN





1

Discoveries in beauty



2



3



4



5

MIEHLMANN

1. A bottle full of pleasure for the bath. It's D'Orsay's new Bain De Luxe. An oil of exceptional concentration, a few drops soften hard water (good news for travellers). The fragrance? Typically D'Orsay: subtle and warm, the quintessence of many flowers. Lord & Taylor.

2. Two new colognes by Houbigant: La Belle Saison, a fragrance brightened by many flowers; and Country Club, crisp, dry, high-keyed. Stern's.

3. A new, compact packaging for Noreen's fourteen Super Color Rinses. These capsules hold pretty possibilities for hair colouring: can achieve a more definite brown or blue-black shade, brighten highlights, or cast a pale-platinum light over blond hair. Any added colour will last—until your next shampoo.

4. Two new items in the Sparkling Gold sequence, Liquid Cream Shampoo and Hair Rinse Treatment. Hair dried out by summer sun might benefit from these in softness and manageability. The Fuller Brush Company.

5. Three new opalescent tints for the nails by Cutex. These pearly colours are the result of a new ingredient that has added lustre and depth to their colouring, helps them dry faster, wear longer.

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what the well-dressed woman will wear



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. . . and what you will wear for Fall's late-day festivities . . . slender, contour dresses, sparkling with nailheads.

Citations endorses this new fashion excitement by presenting "Bluebird", a barely-there sandal with jet nailhead glitter. Just further proof of Citations' fashion authority . . . beautifully made in luxury suede or full grain calf or kidskin. The price? A delightful $9.95 (others from $8.95)



"BLUEBIRD" nailhead trim on suede, calf or kid

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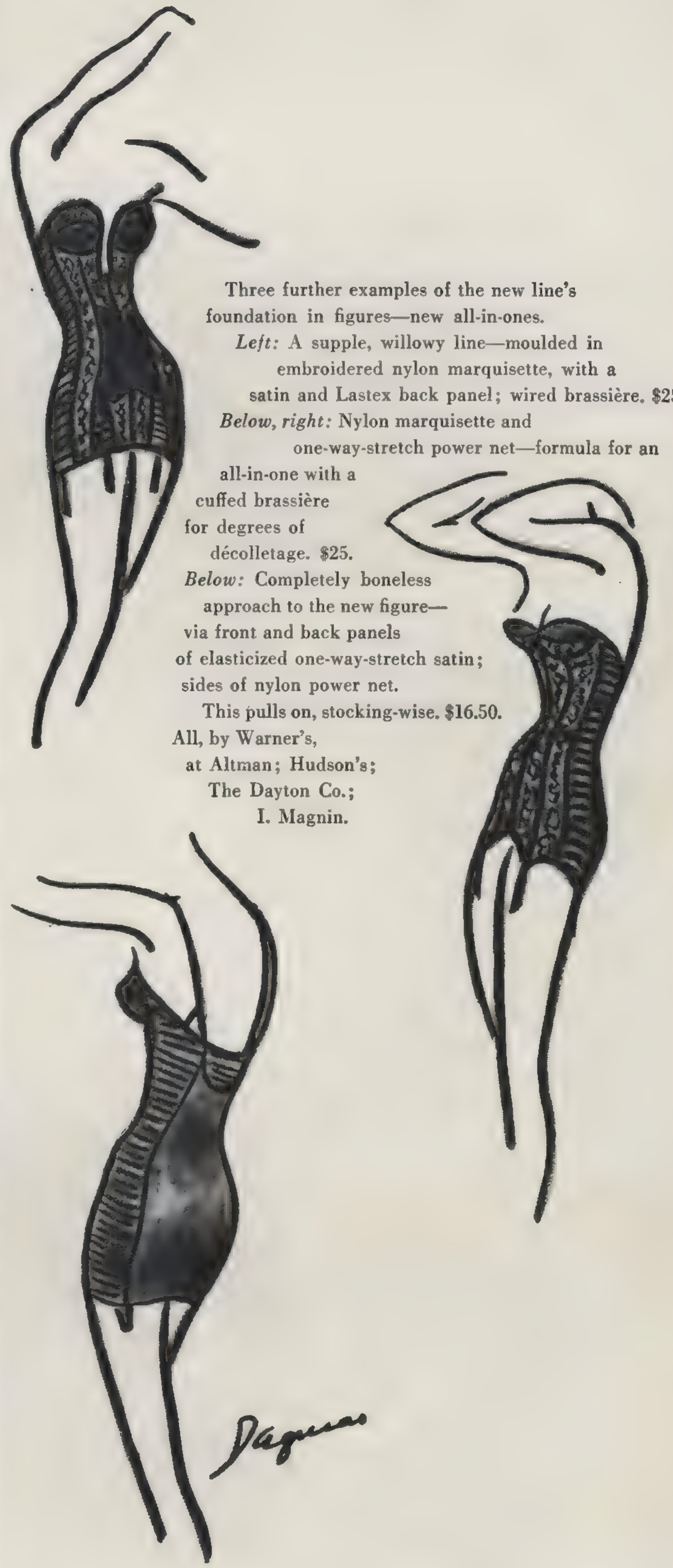
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Washington Office: Suite 612, Barr Building, REpublic 7-1764

The new line forms here



Three further examples of the new line's foundation in figures—new all-in-ones.

Left: A supple, willowy line—moulded in embroidered nylon marquisette, with a satin and Lastex back panel; wired brassière. $25.

Below, right: Nylon marquisette and one-way-stretch power net—formula for an all-in-one with a cuffed brassière for degrees of décolletage. $25.

Below: Completely boneless approach to the new figure—via front and back panels of elasticized one-way-stretch satin; sides of nylon power net. This pulls on, stocking-wise. $16.50.

All, by Warner's, at Altman; Hudson's; The Dayton Co.; I. Magnin.

Nylon tricot lingerie;

children's sizes



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that the prettiest
underwear a little girl
owns should have
all the practical
advantages of
grown-up lingerie—here, an easily-laundered
white nylon tricot slip and panties,
decorated with net and pale-pink piping;
very smart buy for the mother of a size 1 to 3.
Slip, $3; panties, $2. By Polly Betts,
at Lord & Taylor; Wanamaker's, Phila.

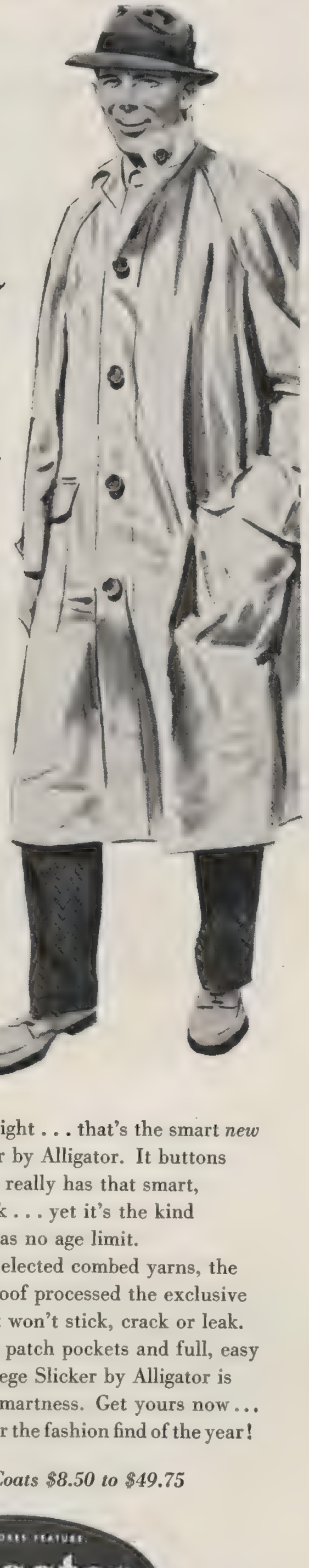


GRIGSBY

Left: Writing paper
designed especially for
a newly-developed
handwriting: single
white sheets with
animal designs for a child
to complete himself.
By Eaton, $1, at Brentano's.

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Alligator
yellow
college slicker



Brass Buttons
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$10.75

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Yellow College Slicker by Alligator. It buttons
with brass, and man, it really has that smart,
casual campus look . . . yet it's the kind
of coat that has no age limit.
Tightly woven from selected combed yarns, the
College Slicker is waterproof processed the exclusive
Alligator way . . . so it won't stick, crack or leak.
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DR. HAMMON

(Continued from page 103)

laymen. With his wife and child along, he returned to college, Alleghany, and then to the Harvard Medical School. By the time he finished his schooling he owed almost $5,000. To make his living expenses, he took care of furnaces, cut grass, indexed books, taught classes in the Roxbury Settlement House, and in the summers took care of men with heart cases. The only fairly decent summer he had those years, he attended, on a yacht, a difficult chronic alcoholic. After his internship at Alleghany General Hospital, he decided he could not afford to be a missionary, to go back to the Congo. Dependent on him for support were his wife and his two children, and his mother-in-law. Besides he had to pay off the burden of his debts.

Instead of starting back for Leopoldville, he started back to Boston on a Rockefeller Fellowship to the Harvard School of Public Health, a field which he felt was nearest to that of missionary work. (There are parents in Texas, Iowa, and Nebraska who agree with him.) Hammon wanted to study parasites but the late great Dr. Hans Zinsser, author of the extraordinary book *Rats, Lice and History*, then chief of the famous Harvard department of bacteriology, told him that the country needed virologists. That suggestion had a happy fruition. It seemed that the cats of Boston were suffering from a disease, seemingly new, and undetermined. They had panleukopenia, which merely meant that they did not have enough white cells in their blood and they were dying. In the process of finding out about this, Dr. Hammon stored his dead and sick cats in the attics and garages for some twenty miles around. Before the stench reached terrifying proportions in Cambridge, Lexington, Somerville, Arlington, and Belmont, Dr. Hammon ran across the cause, the pathology, the epidemiology of the disease. The new virologist then found, as he says, "by accident," the means of controlling by an immunizing serum this cat ailment. He also had a vaccine for panleukopenia.

This success led to his teaching at Harvard in the department of epidemiology (the study of epidemics) and thus to his being recommended to Dr. K. F. Meyer of San Francisco who wanted a young energetic man to come out west to work on encephalitis, a disease which as sleeping sickness he had seen too much of in his missionary days in the Congo. In 1940 he went west, first doing research on encephalitis and then by natural stages on polio. The large team found how two kinds of encephalitis were closely related and how the two kinds spread. (They were Western equine encephalomyelitis and St. Louis encephalitis, both prevalent in the Yakima Valley in Washington.) It seemed that the virus was carried by birds which infected mosquitos which transmitted it to other birds but the birds failed to sicken. Some of the transmitting mosquitos, however, managed to bite men and horses and a few of these developed sleeping sickness.

All this had a definite value, even greater than at first sight. For when the war came, the Army was properly scared of the Japanese B encephalitis. The majority of medical men seemed to believe that the disease spread from man to man; the minority that the disease spread from mosquito to man. Dr. Hammon and his team, with his birds, and his mosquitos, his St. Louis and his Western equine encephalitis, had already proved in half a dozen ways that the minority opinion was right. The Army Epidemiology Board on Communication of Virus Diseases, which had anticipated plenty of trouble with Japanese B encephalitis, took him on. In all, he made eight round trips to the Pacific, to Okinawa, Japan, Korea, China, Guam, with teams of medical investigators; in Japan they isolated the encephalitis virus from mosquitos.

All this had a straightforward connection with poliomyelitis. For a mild case of non-paralytic polio resembles encephalitis without its coma. The changes in the spinal fluid are identical, and the patient has the same fever, stiff neck, stiff back, tight hamstring muscles. (The hamstrings are the cords under the knees.) With the other researchers, Dr. Hammon tried for a *differential* diagnosis between polio and encephalitis.

In the Western states encephalitis is an important disease, since from 5% to 20% of the cases die; its controlling factor is the control of mosquitos. In California the state alone spends more than a million dollars on the mosquito control program along with a great deal of local tax money. As long as the mosquito control works, there is a marked reduction in the disease, encephalitis. In spite of testing tens of thousands of mosquitos for polio, Dr. Hammon and his colleagues have never found a mosquito carrying it.

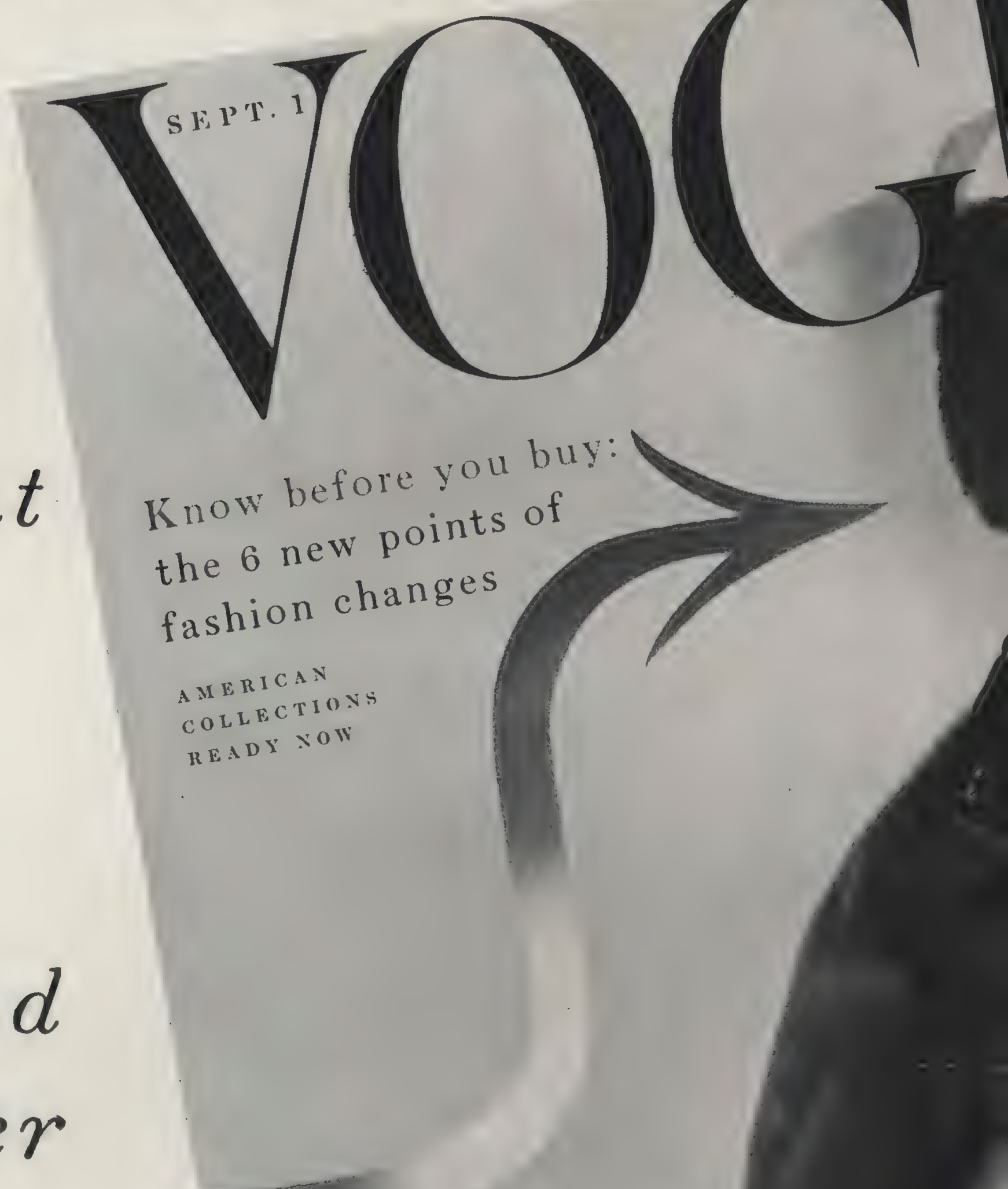
Researchers, however, have unearthed a paradox about polio. Where, by improved sanitation and clever public health work, polio is postponed from infancy to adulthood, the effects of the disease are worse. In primitive countries almost 100% of the children, by the time they are two years old, have had polio with only slight risk of paralysis. (Actually, before two is the safest age to have polio.) Like measles, polio is severe in adults.

Just as curious as this paradox is the time lag in the use of GG. Back in 1932 Dr. Joseph Stokes, junior, of the Children's Hospital in Philadelphia had obtained some evidence, after using whole blood in tests on children, suggesting some polio protection. Ten years later Dr. Stokes and Dr. Werner Henle demonstrated that GG would protect laboratory mice against the Lansing strain of polio. (There are three polio strains.) Independently and almost simultaneously Dr. S. D. Kramer at the Michigan State Health Department showed that large doses of gamma globulin protected laboratory mice against the Lansing type strain. Dr. Stokes soon urged that GG be tested on humans as a polio preventive. Nothing really

(Continued on page 143)

VOGUE

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MEN'S COLLEGE IDEAS IN THESE SHOPS

Listed below are the names of shops across the country which have many of the men's college wardrobe ideas illustrated on pages 126-127.

Albany, N. Y.....McManus & Riley
Annapolis, Md.....Thomas of Annapolis
Atlanta, Ga.....Rich's, Inc.
Atlantic City, N. J.....M. E. Blatt Co.
Bakersfield, Calif.....Malcolm Brock Co.
Birmingham, Mich.....Youngs of Birmingham
Boulder, Colo.....University Shop
Canton, Ohio.....The Halle Bros. Co.
Chattanooga, Tenn.....Lovemans, Inc.
Concord, N. H.....David Heller Co.
Dallas, Tex.....Neiman-Marcus
Danville, Va.....L. Herman, Inc.
Denver, Colo.....Daniels & Fisher Stores Co.
Dubuque, Iowa.....Roshek Bros.
Euclid, Ohio.....Gornik's Store for Men
Fairmount, W. Va.....Maunz Individual Shop
Fort Smith, Ark.....Boston Store
Galveston, Texas.....E. S. Levy & Co. Ltd.
Green Bay, Wis.....H. C. Prange Co.
Greenwich, Conn.....Kepple & Kepple
Hartford, Conn.....G. Fox & Co.
Hickory, N. C.....Spainhour's Man's Store
High Point, N. C.....N. H. Silver Inc.
Indianapolis, Ind.....L. S. Ayres & Co.
Jackson, Tenn.....Holland's
Jacksonville, Fla.....Levy's
Kansas City, Mo.....Woolf Bros
Lincoln, Neb.....Ben Simon & Sons Inc.
Longview, Tex.....Lanier Clothiers
Louisville, Ky.....Rodes-Rapier Co.
Martinsville, Va.....C. W. Holt Co.
Milwaukee, Wis.....T. A. Chapman Co.
Muncie, Indiana.....Ball Stores, Inc.
Natchez, Miss.....H. F. Byrne Co.
New Bedford, Mass.....Marty Sullivan
Newport News, Va.....Nachmans, Inc.
Newark, N. J.....Kresge-Newark
Omaha, Neb.....Charles J. Assman's
Paducah, Ky.....Rosenfield's
Providence, R. I.....Hillhouse Ltd.
Richmond, Va.....Thalhimers
San Antonio, Tex.....Frank Bros.
San Francisco, Calif.....Roos Bros.
Seattle, Wash.....Frederick & Nelson
Steubenville, Ohio.....Morleys Clothes Inc.
Syracuse, N. Y.....Hotel Syracuse Men's Shop
Texarkana, Tex.....Antweils Men's Wear
Tucson, Ariz.....A. Steinfeld & Co.
Tulsa, Okla.....Clarke's
Washington, D. C.....Julius Garfinckel & Co.
Wichita Falls, Tex.....Perkins-Timberlake

ABOUT THE DARK COTTON JUMPER DRESSES

The following is a list of stores throughout the country where the jumper dresses shown on pages 106-109 may be found.

Albany, N. Y.....McManus & Riley
Baltimore, Md.....Hochschild, Kohn & Co.
Birmingham, Ala.....Parisian Inc.
Chicago, Ill.....Mandel Brothers
Louisville, Ky.....The Stewart Dry Goods Co.
Nashville, Tenn.....Castner-Knott Co.
St. Louis, Mo.....Scruggs-Vandervoort-Barney
San Diego, Calif.....Walker-Scott Corp.
Washington, D. C.....Woodward & Lothrop
Youngstown, Ohio.....Strouss-Hirshberg



More news coming in by way of leather

Red kidskin polo coat; mink-collared kidskin jacket—sound like news, sound appetizing? Well, you're absolutely right. *Above:* A stopper—the polo coat of brilliant red English kidskin, with rows of stitching on collar and sleeves. Its rôle, that of any handsome polo coat—which explains its usefulness. By Netherlands Fashions, $100 at Lord & Taylor. *Below:* The prettiest new thing—pale-blue African kidskin; a short flaring jacket collared, unexpectedly, with mink. To make an out-of-the-ordinary suit of a slim black skirt; or to top a young evening dress. By Samuel Roberts, $90 at Saks Fifth.



R. L. S.

(Continued from page 102)

enough money to carry out such a project anyway. But eventually he did prosper—as much to his amusement as surprise—and, though he built in the tropics, not in the Europe where he laid his schemes, Vailima carried out what he had in mind to an extraordinary extent. It was a very clear case of an intelligent man's knowing what he wanted.

"A great prospect is desirable," he wrote as first specification—and Vailima looks out over Apia due north into a stretch of ocean unbroken for 2,000 miles of clear water. "The house must be within hail of . . . a little river. . . . The quantity of water need be of no concern, for the mind sets the scale, and can enjoy a Niagara Fall of thirty inches . . ."—and just below Vailima's sweep of lawn runs a big, splashing, scrambling mountain brook of real dimensions, with a highly respectable waterfall pouring into the deep, chill pool where he bathed every day before lunch when he was feeling well. The house should be "set deep and green, though upon rising ground or, if possible, crowning a knoll . . . open to the east or you will miss the sunrise. . . ." So Vailima is 700 feet of steadily steepening slope above Apia beach and, though overshadowed by Vaea to the west, lies open eastward, with woods framing it to the rear.

"A single room, lofty, spacious and lightsome, is more palatial than a castleful of cabinets and cupboards," he wrote, dreaming generously for good measure. The glory of Vailima is its Great Hall, then and now the dining room, fifty feet by thirty-three. In its great days it was panelled in clear redwood and hung with Stevenson family portraits, including Sargent's masterpiece of Louis pacing the floor and talking sixteen to the dozen. Stevenson's ideas about bedrooms have a "modern" approach: "large, airy, with almost no furniture, floors of varnished wood, and at the bedhead, in case of insomnia, one shelf of books of a particular and dippable order. . . ." But then, in numerous aspects, he was a strikingly "modern" sort of person, anticipating some findings of later psychiatry and poking into literary paths later to be followed up by Joseph Conrad.

Vailima was expensive, however. Stevenson never managed to carry out his ideal workroom: "very spacious," with breast-high bookshelves all round—another feature that the modern architect is likely to neglect—and only two chairs. But he wanted all of five tables islanded here and there, one for writing, one for reference books in current use, one for current manuscripts and proofs, one bare for special needs, and one for the charts and high-detail maps that fascinated him. It was a noble project, mouth-watering for most writers, particularly those who, like Stevenson, like to pace the floor while dictating. But, as it was, he did most of his last four years' work in a closed-in section of veranda of about the size and interior comfort of a railroad boxcar.

That was not likely to trouble a man who had done so much previous writing in the stuffy cabins of copra steamers and in wickerwork huts in the Gilbert Islands. Certainly quality did not suffer. By the time he had settled in Samoa, he had well behind him the work that even a world half-forgetting chose to remember best—*Treasure Island, Kidnapped, Dr. Jekyll and Mr. Hyde, A Child's Garden of Verses.* In Samoa he reached deeper—into the human meanings of what he learned of native life in the South Seas, and into the strange, bleak, compulsive things that human beings do to one another.

That statement is not intended to belittle his earlier work. For narrative that becomes a kind of lean poetry in its own right, both *Treasure Island* and *Dr. Jekyll* are a writer's delight, quite apart from the kinetic appeal of their content. To have written them—and the bits of *A Child's Garden* that are now imbedded as firmly as Mother Goose in English-speaking folklore—would be achievement enough for several sizable writers. But anybody who has really read the bulk of Stevenson instead of merely recalling vaguely that he wrote a good deal is aware that, when he died so suddenly at forty-four, his brilliance had shifted into a sort of four-wheel drive—more climb, more power, heavier vibrations.

His death left the beginnings of two novels—*Heathercat* and *The Young Chevalier*—of exciting promise, and some 50,000 words of a third—*Weir of Hermiston*—of greater impetus than any of his contemporaries' work of the day could equal. It was a pretty good day too—Hardy, Stephen Crane, Kipling, Anatole France, Henry James, Pierre Loti were coming up fast or were still actively producing. But Stevenson's blackly felt and viscerally handled story of Archie Weir and his tremendous father and his murder-shadowed love affair was the writing peak of the mid-1890's.

He was just well into one of its crucial emotional tangles when he died. Thackeray died in the middle of *Denis Duval*, Dickens halfway through *Edwin Drood*. But they had already done the best they were ever going to.

Trying to comfort Stevenson's wife, Henry James wrote her: "I mean that I feel him to have been as happy in his death (struck down that way, as by the gods, in a clear, glorious hour) as he had been in his fame. And, with all the sad allowances in his rich full life, he had the best of it—the thick of the fray, the loudest of the music, the freshest and finest of himself. It isn't as if there had been no full achievement and no supreme thing. It was all intense, all gallant, all exquisite from the first, and the experience, the fruition, had something dramatically complete in them. He has gone in time not to be old, early enough to be so generously young, and late enough to have drunk deep of the cup. There have been—I think—for men of letters few deaths more romantically right."

It was a generous impulse of James's, and, within the terms he knew, a sound point. But he had never lived at Vailima and, when he wrote that, he had yet to see the first third of *Weir of Hermiston.*

EDITOR'S NOTE: *J. C. Furnas is the author of* Voyage to Windward, *the brilliant biography of Robert Louis Stevenson which came out several years ago.*

DR. HAMMON

(Continued from page 140)

happened. Then in 1949 Dr. Hammon proposed that a well-controlled polio experiment with GG on humans was vital. In 1950 he suggested an experimental plan to the National Infantile Paralysis Foundation, but failed to gain enough support from the board.

There was a certain amount of sense behind that failure since most researchers in polio then were convinced that the amounts of antibodies necessary would be both exorbitant and impractical, basing their decision on the fact that laboratory monkeys need tremendous doses. The researchers figured that one child needed a gallon; but man and monkey are not identical. This time the preacher in Dr. Hammon joined up with the medical researcher in Dr. Hammon. He argued with fervour that if the doctors had had to prove measles immunization on laboratory animals, they would not have been successful. So far no laboratory animals have developed either clear-cut measles or infectious hepatitis (yellow jaundice), diseases for which GG is also now used. In September, 1951, the Foundation authorized under Dr. Hammon a pilot study in Utah in which almost 6,000 children were inoculated, half with GG, half with gelatin. In July, 1952, came the great test in Texas, Iowa, and Nebraska. The three results were:

1. For the first time an agent had been found that will protect against polio and has limited usefulness.
2. For the first time this preventive agent (GG) was tested on humans with the use of a control (gelatin) to determine its effectiveness. Before that any agent tested required many years of random use before medical and public health authorities were convinced of its value.
3. To many, the GG project did the field work for the future use of a vaccine whenever it is developed far enough for human use. In October, 1952, Dr. Hammon, Dr. Stokes, and Dr. Lewis L. Coriell published a paper on their polio work in *The Journal of the American Medical Association.* The newspapers, the magazines suddenly bloomed like a field of daffodils with stories on gamma globulin.

Now, that medical trail, which really began with a missionary on a thirty-day trek with two hundred porters in the Belgian Congo, has led so far this year to such disparate places as Alabama, North Carolina, and New York.

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VOGUE PARIS PATTERNS

(Back views of the patterns shown on pages 124-125)



Vogue Pattern 1230. Jacques Heim dress. Sizes 12 to 20 (30 to 38), 40, 42. For size 16 (34), 3¼ yds. of 54" fabric. The price, $2.50.
Vogue Pattern 1231. Schiaparelli tulip-top dress. Sizes 12 to 18 (30 to 36). For size 16 (34), 2⅞ yds. of 54" fabric. The price, $2.50.
Vogue Pattern 1228. Jacques Fath dress with scarf attached. Sizes 12 to 20 (30 to 38), 40. For size 16 (34), 2⅜ yds. of 54" fabric, plus 1 yd. of 39" contrasting fabric to make the scarf. The price, $2.50.



Vogue Pattern 1229. Patou's semi-fitted suit. Sizes 12 to 20 (30 to 38). For size 16 (34): 3¼ yds. of 54" fabric. The price, $2.50.
Vogue Pattern 1226. Griffe's Empire coat dress. Sizes 12 to 18 (30 to 36). For size 16 (34), 4¾ yds. of 54" fabric. The price, $2.50.
Vogue Pattern 1227. Paquin dress with horizontal pleating. Sizes 12 to 20 (30 to 38), 40. For size 16, 2⅜ yds. of 54" fabric plus ⅞ yd. of 39" fabric to make the neckline contrast. The price, $2.50.

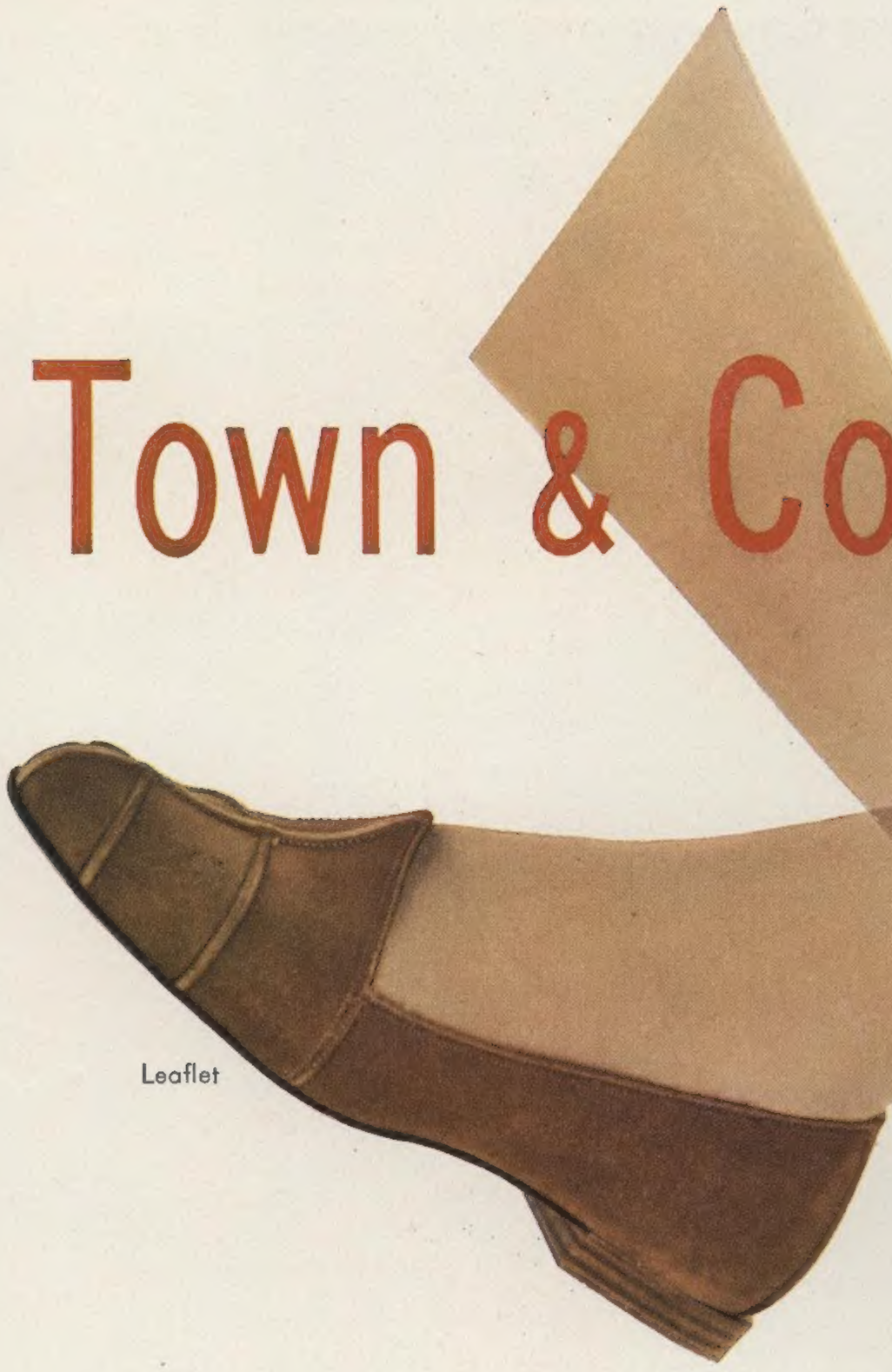


Vogue Pattern 1233. Lanvin-Castillo suit and blouse costume. Sizes 12 to 18 (30 to 36). For size 16 (34): the suit, 2⅞ yds. of 54" fabric; blouse and belt, 1⅞ yds. of 39" fabric. The price, $2.50.
Vogue Pattern 1232. Dessès' double-breasted suit. Sizes 12 to 20 (30 to 38), 40. For size 16 (34), 3⅜ yds. of 54" fabric. Price, $2.50.

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